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KĀLIDĀSASARVASWAM

The Complete Works of Kālidāsa

कालिदासस्सर्वस्वम्

(DRAMAS)

English Translation of the text by

Dr. N.P. UNNI

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II

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कालिदासस्वर्वस्वम्

The Complete Works of Kālidāsa

(Vol. II)

नाटकानि

DRAMAS

By
N.P. Unni

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PREFACE

The first volume of the complete works of Kālidāsa with a new English translation consisted of the four poems of the National poet, the authorship of which is generally accepted. The poems are the two Mahakavyas the Kumarasambhava and the Raghuvamsa; the Meghaduta the first message poem in its genre and the Rtusamhara the description of a cycle of seasons. Each of these poems is presented here based on critical editions in the Devanagri script followed by the English translation so that the reader could easily appreciate the work. A brief introduction giving an account of their contents, commentaries and translations in Indian and foreign languages added here will be helpful for a better appreciation of the poems Details regarding the author, his date and works are also given in the first volume.

This second volume contains the dramas of Kalidasa, viz., the Mālavikāgnimitram, the Vikramorvasiyam and the Abhijñānasakuntalam. As in the first volume the dramas are presented here based on critical editions of reputed scholars with an English translation and introductory notes by the present writer.

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मालविकाग्निमित्रम्
MĀLAVIKĀGNIMITRAM

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INTRODUCTION

Unlike the Vikramorvaśīya and the Śākuntala, the Mālavikāgnimitra is simply and solely a drama. Though the very first dramatic composition of Kālidāsa, it is the composition of one who possessed the highest dramatic sense. That it is the very first of Kālidāsa's plays hardly requires any elaborate argument to prove. The Prologue shows the young dramatist apologetically asking to be excused for his obtrusion into the realm of the dramatic art which Bhāsa and Saumilla and Kaviputra held in esteem. This Prologue reveals a novice's modesty which is—naturally enough— absent in the prologues of the other two plays which came after Kālidāsa's fame as a dramatist was already established.

Contents

A brief account of the the plot.

Act I

A maid-servant of Dhāriṇī, the eldest queen of King Agnimitra, is carrying a ring with the image of a snake on it, when she meets another, Bakulāvalikā by name, who was going to Gaṇadāsa, the dancing-teacher, to enquire how Mālavikā, the young girl recently placed under him, was progressing in her dancing lessons. The conversation that ensues between the two reveals how the King once went to the studio where the queen was inspecting a fresh portrait of hers with Mālavikā's figure drawn prominently among the servants. On seeing this figure of a stranger, the King

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asked who she was. The queen hesitated to reply but the child princess Vasumatī (who was a sister to the queen) interposed : "Sir it is Mālavikā." Thenceforward the queen took greater precautions to keep Mālavikā away from the eyes of her husband. The maid-servants then go their own way. Then enters Gaṇadāsa in a mood of self-exaltation : "Of course, every one thinks highly of his hereditary lore. But it is no idle sense of importance we cherish regarding 'the representational art.' (नाट्य). For, sages look upon it as a lovely visual sacrifice to gods; it was divided into two by Rudra in his own body which was shared by Umā. Herein are seen the actions of the people inspired by the three Qualities and varied in sentiments. Indeed *Nāṭya* is the one common means of entertaining people, however widely their tastes might differ." He speaks with admiration about Mālavikā's intellectual gifts and shows a natural curiosity about her identity and antecedents. Bakulāvalikā informs him that Mālavikā was sent as a 'present' to the queen by her step-brother, Vīrasena, who was a commander in charge of a frontier-fortress on the banks of the Narmadā.

In the next scene the King is seen looking into state affairs in consulation with his minister and ordering military operations against the Vidarbha King, who had not sent a satisfactory reply about the release of his own cousin, Mādhavasena, who was attacked and taken prisoner by Vidarbha officers while he, along with his younger sister, was on his way to Agnimitra's capital with a view to offering her hand to him in marriage. The state business over the Vidūṣaka arrives "our minister in charge of another department," as the King describes him. The Vidūṣaka informs the King about the plan he had thought out—and even put into execution—for satisfying his desire to see Mālavikā in person. Just then they hear angry voices behind the curtain, whereupon the King remarks to the Vidūṣaka, "Friend, here's the tree of your good stratagem putting forth blossoms!" Gaṇadāsa and Haradatta, both dancing teachers

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enjoying the patronage of the queen and the King respectively, have quarrelled among themselves; so they come to the King and request him to test them in their art and adjudge their relative merits. The King, however, declines to act as the judge as he might be suspected of partiality for his own protege, Haradatta. He therefore decides that the contest must be held in the presence of the queen, too. The queen arrives there in the company of the learned nun Paṇḍitā Kauśikī. The latter is invited to officiate as the Judge. The queen smells some deep-laid plan in the whole affair but much against her will she consents to the holding of the contest. The nun Parivrājikā (as she is called) rules that in view of the perfect mastery on the part of the two contesting dancing-teachers over their art, their relative merits must be adjudged in terms of their ability and skill in imparting their art to others; and therefore each one was to give an exhibition of his art through his pupil. Naturally, Gaṇadāsa staked his all on Mālavikā of whose superb qualities he was in no doubt whatever. The arrangements in the theatre are made : the sound of the drums is heard, and the royal party leaves for the theatre to witness the demonstration.

Act II

The curtain rises and Mālavikā appears before the royal party, exquisite in her grace of body which "seems to have been fashioned after the desire of the dancing-master." She commences her part by singing the snatch: "My love is difficult to secure. Shed thy hopes, O heart, about him. Oh! My left eye is throbbing I know not why. How is that person, seen after a long time, to be approached? O Lord, dependent as I am, know that I am pining for you." She then demonstrates the different moods in this song by means of dancing. When she has finished, she is about to leave the stage when the Vidūṣaka says : there was a flaw in the performance. Gaṇadāsa thereupon asks Mālavikā to stay on

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until the point was decided— and the King gets the much coveted oportunity of "drinking' the beauty of Mālavikā "with his eyes." The judge declares the performance absolutely flawless and superb : the Vidūṣaka points out that Gaṇadāsa had forgotten to offer worship to a Brahmin before the commencement of the performance. This remark of the Vidūṣaka sets everyone roaring with laughter and even Mālavikā smiles. The Vidūṣaka is foiled in his attempt to give a bracelet of the King by way of a present to Mālavikā for her good performance. The queen grows impatient, and Mālavikā retires behind the curtain. The wily Vidūṣaka turns to the King and says, "This much is my ability to serve you." Haradatta's demonstration is postponed to the morrow as it was already noon-time.

Act III

An Interlude tells us how, ever since the contest, in which Gaṇadāsa was adjudged superior to his rival solely by reason of the superiority of his pupil, the King was ardently in love with Mālavikā, but refrained from exercising his authority in order to spare the feelings of the queen. Mālavikā, too, was languishing day by day "like a garland of *Mālati* flowers which is cast away after its use." We are also informed that the Golden Aśoka tree—a favourite of the queen—had not put forth its blossoms even though Spring had set in and it requried the satisfaction of its 'longing'—the longing was to be satisfied by a ceremonial kick to the trunk of the tree by a lovely woman well-decorated for the occasion.

The next scene presents the King in a love-sick condition, reflecting on the way-wardness of love. He is in no mood to attend to his duties, and is wondering how he would pass the rest of the day when his friend Vidūṣaka reminds him that he had accepted the invitation of the junior queen Irāvatī to keep her company in the swing festival. The King is afraid lest his real condition should be found out—"for, women are by nature clever'—but is prevailed upon by the Vidūṣaka

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to keep his promise. They both go to the pleasure-garden which was resplendent with vernal splendour. Suddenly the Vidūṣaka sights Mālavikā, 'not quite sufficiently dressed and decorated' and looking like one love-lorn, coming all alone towards them. The King is much relieved and feels exulted at her sight. The friends are wondering why Mālavikā is full of longing as she confesses aloud to herself that she is. Then arrives Bakulāvalikā, the friend of Mālavikā who had promised to do her best for the King in the matter of his love, carrying decorating materials. She commences the work of decorating Mālavikā's feet with the red dye-and playing the go-between, she engages her friend in conversation which eventually draws out the profession of her love for the King. The King, who with his friend was overhearing this conversation, remarks, "Friend, this is enough for lovers. There is no charm for me in a union of lovers, one of whom is anxious and the other indifferent. Far more welcome were death when the lovers cherish equal love but have no hope of union with each other." In the meanwhile, Irāvatī has arrived on the scene accompanied by her maid-servant Nipuṇikā and she is very much mortified to learn that Dhāriṇī had conferred the privilege of giving the ceremonial kick to the Aśoka on a mere maid-servant like Mālavikā. She is much exasperated by Bakulāvalikā's effort to encourage Mālavikā in her love for the King, and is not at all surprised—"Indeed, my heart told me so," she says—when the King and the Vidūṣaka approach Mālavikā and Bakulāvalikā. As the King gallantly requests Mālavikā to satisfy his longing, too, as she had just then satisfied that of the Aśoka, Irāvatī rushes up and interjects : 'Satisfy, do satisfy, indeed. This Aśoka will (only) put forth flowers; while this one (the King) will put forth flowers as well as fruits'. Everyone is taken aback by this sudden turn of events. The two girls excuse themselves by withdrawing from the place; and the King, seconded by his friend, is left to bear the wrath of Irāvatī who was throughly provoked. Both ot them tried to explain—Irāvatī was in no mood to

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accept any explanation. She almost wishes to strike the King with her girdle but desists from doing so; and she goes away in high dudgeon, leaving the King lying prostrate on the ground in an attempt, gallant-wise, to conciliate his queen.

Act IV

Next, the love-sick King is seen sending his door-keeper to enquire where queen Dhāriṇī was at the time as she had suffered a fall from the swing due to the 'rashness' of Gautama (Vidūṣaka). Just then the Vidūṣaka arrives; and the King impatiently asks him the news about Mālavikā, which he had gone to gather. The latter has a tale of woe to tell, for Irāvatī had reported the 'affair' between the King and Mālavikā to the eldest queen Dhāriṇī who at the former's request put Mālavikā and Bakulāvalikā in fetters and thrust them into an underground cellar; the custodian of the cellar was ordered not to set the prisoners free except on production of the queen's own ring bearing the image of a snake. The situation seems hopelss; but the Vidūṣaka hits upon a stratagem. The King goes to see the ailing queen who was then resting on a bed and was listening to some story from the Parivrājikā, and the Vidūṣaka says he would soon join the party after procuring flowers from the garden for presentation—as it was customary—to the queen. Soon be arrives in an agitated and frightened condition and informs the King, queen and party that while he was in the act of plucking a bunch of flowers he was bitten by a deadly cobra. First-aid was recommended. but, as the King said, it was a case for Dhruvasiddhi, the toxicologist. The doctor is sent for but he sends a request that the patient be sent to him and, moreover, asks for an image of a snake which would be required in the ceremony of the *Water-pot* by which water was to be consecrated with charms for treating the Vidūṣaka. In the rush and confusion of the moment the queen offers her ring—the Vidūṣaka, who had only feigned a snake-bite, directly goes to the underground cellar and effects the release of the two prisoners. Of course, news is brought to

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the royal party that the Vidūṣaka was cured; at the same time an urgent request to the King to attend to important state business comes from the minister. The King leaves the party and straightway goes to the pleasure-garden where the Vidūṣaka had taken Mālavikā and Bakulāvalikā. But he and the Vidūṣaka are seen by a maid-servant of Irāvatī who, on being informed of the same, hurries up to the pleasure-garden, for she suspects something is in the offing again. The King and Mālavikā pledge their love to each other, when Irāvatī goes up to the King and asks. "Whether the day-time appointement of the lovers had been successful"? The King and his friend leave had been successful"? The King and his friend leave the stage, as the young princess Vasulaxmi had been scared by the Pingala monkey of the King, the Viduṣaka characteristicaly remarking, as he goes, 'Well done, O Pingala monkey, well hast thou rescued thy party from a troublesome situation!' Irāvatī also goes away. As Mālavikā is wondering as to what might be in store for her now it is announced that the Aśoka had burst into blossoms. Bakulāvalikā cheers up Mālavikā and assures her that Dhārinī would certainly keep her promise to grant the 'desire of her heart' to Mālavikā, if her mission of satisfying the longing of the Aśoka turned out successful.

Act V

In the Interlude prefixed to the last Act we learn from the mouth of Madhukarikā, the garden-keeper, about the decoration of the Aśoka tree the event of whose blossoming was going to be celebrated by the queen. The garden-keeper learns from Sārasaka, a servant of the queen, that ever since she heard that her son, Prince Vasumitra, was appointed by Puṣpamitra (Agnimitra's father) to guard the sacrificial horse, the queen has been offering daily donations to learned Brahmins for ensuring the safety of her son. Moreover, Sārasaka reveals the news of the defeat of the Vidarbha King by Agnimitra's army and the liberation of Mādhavasena. The Vidarbha King has sent an ambassador with a huge number

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of girls versed in arts and cart-loads of precious present to Agnimitra. In the following scene, the King swayed by mingled feelings of joy and misery—joy at the victory of his army over the Vidarbha King and misery at the thought of the difficulties that lay in the path of his love— is buoyed up by the remark of his friend, the Vidūṣaka, that the queen might possibly satisfy his desire as she had that day asked the Parivrājikā to decorate Mālavikā in the Vidarbha fashion. Just then an invitation comes to the King from the queen asking him to keep her company while she celebrated the Blossoming of the Aśoka tree. The two friends leaves for the garden and greeted there by the queen who, as the Vidūṣaka quickly observes, allows Mālavikā to stay on—what an agreeable surprise!—even while the King arrives there. Mālavikā in her special decoration appears all the more charming. The sly Vidūṣaka remarks to his friend : "I say, my friend, now be calm and look at this one full of youth.' The queen demands to know what he meant by the remark and the cunning 'minister of love' presently replies, 'your ladyship, (I refer only to) the beauty of the flowers of the Golden Aśoka tree!"

At this stage, two artist-girls, who owing to their indisposition could not be presented to the King earlier along with the rest of the presents from the Vidarbha King, are brought there— they recognise Mālavikā as the younger sister of their master Mādhavasena. They narrate how when Mādhavasena fell into the hands of his cousin, his minister, Sumati, fled away along with the younger princess. The narrative is then taken up by the Parivrājikā who is revealed as the widowed sister of Sumati : she describes how Sumati along with herself and the young princess joined a caravan bound for Vidiśā, how the caravan was attacked on the way the princess fell into the hands of the robbers from whom she was wrested by Vīrasena who sent her to the queen as a suitable maid-servant. She explains her own silence until that moment about the identity of princess Mālavikā. She saw

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that the prophecy of a saint that Mālavikā will have to act as a servant for the period of a year after which she will find a worthy consort was materializing at the court of Agnimitra and so held her tongue. In the meantime, the King and the minister unanimously order the partition of the Vidarbha country one-half of which was handed over to Mādhavasena, Mālavikā's brother. Just then a letter arrives from Puṣpamitra detailing the exploits of Vasumitra aganist the Yavanas who tried to santch the horse, and inviting Agnimitra and the queens to attend the ceremonies of the sucessful Aśvamedha sacrifice. The queen is all joy at the story of her son's brave deeds. And, fortified by the approval of Irāvatī, Dhārini, taking Mālavikā by the hand, says to the King. "Let my lord accept this present, befitting the receipt of welcome news." She then puts a veil on Mālavikā and formally hands her over to the King. Irāvatī, too, sends a message of conciliation to the King and the drama ends.

An appreciation

Kālidāsa has been careful enough not to allow any thread of the plot to hang loosely about. Every little detail has its purpose in the scheme of things in the drama. The snake-ring which appears to be so casually mentioned in the first Act is destined to lay a very vital part in the *denouement* of the drama as we find in the fourth Act. The expedition against the Vidarbha King brings about the release of Mālavikā's brother and paves the way for his willing approval of his sister's marriage with Agnimitra. The happy news of Vasumitra's successful mission of guarding the sacrificial horse fills the mother's heart with utmost delight and the queen is all too ready to offer Mālavikā to her own husband who, as she well knew, was pining for her. Vasulaxmi, the child princess, is mentioned once early in the drama but she it is who becomes unconsciously instrumental in liberating the King and his friend from a very difficult situation, later on. All situations are thus sufficiently motivated.

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The love between King Agnimitra and Mālavikā is the central idea of the play and towards its fulfilment all the situations and incidents converge. How passionately Kālidāsa desired to achieve singleness of purpose can be seen from the fact that all the characters in the play otherwise so widely different from each other, in outlook and temperament, are portrayed in profile, as it were i.e., they are portrayed only in relation to the central idea of the love-affair instead of as human complexes that they should be. Mālavikā, the heroine, for instance, utters not one word about her brother's misfortunes or her own unhappy past. Even the military expedition against the Vidarbha King which Agnimitra orders and which terminates successfully testifies on the one hand to the regal aspect of the hero's personality and on the other to the power and resources of the King who could therefore well afford to indulge in such amorous pursuits. Of course, the different characters react differently to the love-affair between Mālavikā and Agnimitra; and thereby conflict on which the drama ever depends is amply provided for by the dramatist. The conflict is mostly external-arising from unfavourable circumstances and from the opposition of other characters. The elderly queen Dhāriṇī, on becoming suspicious of her lord's leanings towards Mālavikā, is ever on the alert and attempts to nip his amorousness for Mālavikā in the bud by keeing the latter away from his eyes. Issues are joined by the Vidūṣaka, the friend of the King, a battle of wits follows in which the Vidūṣaka by clever *manoevres* triumphs, and Mālavikā is brought on the stage before the eyes of the King. The conflict thus intiated is greatly deepened by the introduction of Irāvatī, the junior queen whose jealousy and exasperation at this love-affair naturally know no bounds. Irāvatī is obstacle personified as it were for she is never on the stage but acts as a brake on the smooth progress of the King's love. Thus by eliminating all other aspects of the personalities of the

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characters and concentrating on thier attitude and reaction to the central theme, Kālidāsa has succeeded in 'unifying' the plot with a view to achieving unity of purpose.

Thus the Mālavikāgnimitra is a drama of action. Of description, high flights of imagination, poetical outpourings in a word, of 'poetry' there is very little. The beautiful descriptions of Mālavikā's personal charms of the classic Aśoka-scene or the highly 'poetical' complaint of the King that Mālavikā could hardly be relied upon, for in dreams she having stood before my eyes suddenly disappears; though locked in my arms, she suddenly slips away. Tell me how can my heart, tortured by pangs of love by her illusory union, place any trust in her?" (4.11)—these are indeed the redeeming elements ina drama of an otherwise humdrum character.

The characters in the drama are drawn from ordinary life and delineated as ordinary human beings. Agnimitra, a much-married King, is still a lover who, however, in the ardour of his new love, is not prepared to offend his queens in any maner. In fact, he is gallant enough to prostrate himself at the feet of his queen when the latter is all sound and fury at his 'treacherous' behaviour. Kālidāsa has endowed him with just the minimum of regality by showing his spirit and sense of dignity when he orders the military expedition against the Vidarbha King, His political acumen is revealed by the way in which he arranges for the adminisration of that newly conquered country. As a lover, however, he shows no initiative; he is abjectly dependent upon his friend, the Vidūṣaka. The Vidūṣaka is, in fact, the soul of the drama. Intelligent, shrewd, resourceful, loyal, and ready-witted.

The dialogues and speeches are well manipulated. They are able to sustain interest and never flag. Indeed, The handling of dialogues in the bi-focal and tri-focal scenes—the latter in the third Act—is cleverly done and is a tribute to Kālidāsa's dramatic art.

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A historical plot?

Describing the drama M. Krishnamachariar the famous historian of classical Sanskrit Literature observes that "Mālavikāgnimitra is a conventional dramatisation of harem intrigue in the court of King Agnimitra of Vidiśā, probably of the Śunga dynasty".

Puṣyamitra was the founder of the Śunga dynasty assigned to 188-76 BC. The family name was Baimbika and the name Śunga represents the tribal name. He was said to be a Brahmin by birth who became the commander-in-chief of the imperial army of the Mauryas Puṣyamitra. His empire covered the central region of the Mauryan empire.

As Viceroy of Vidiśā while his father was still **Guhary**, Agnimitra exhibited his martial valour of a coming warrior and hero. Cradled in war, he was undaunted by any kind of adversity. He marched on Vidarbha and routed its ruler Yajñasena. After partitioning the kingdom between the two claimants Yajñasena and Mādhavasena, he enforced the suzerainty of his father and married the sister of Mādhavasena.

Vasumitra was the son of Agnimitra who followed to the kingdom after the rule of his father's brother Vasujyeṣṭha. Mālavikāgnimitra refers to the victory of Vasumitra over the Greeks on the Sindhu when the performance of Aśvamedha by Puṣyamitra was sought to be desecrated by them. Patañjali the grammarian mentions this sacrifice stating "Pusyamitram yājayāmaḥ".

It is held that the reference to the horse sacrifice and the defeat of the Yavanas in the Mālavikāgnimitra only echoes the historical feats which are known about the founder of the Śugya dynasty and are not imaginary.

Editions and Translations

S. P. Narang has mentioned 16 editions of the Malavikagnimitra from various places. Being a text book it

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is published from several parts of India with the notes and in different scripts.

Translations in world languages are many. Thus there are translations of the drama (often along with the text) in Bengali (7), Danish, Dutch, English (22), French (4), German (4), Gujarati (3), Hindi (14), Hungarian (1), Italian (3), Kannada (3), Maithili (1) Malayalam (6), Marathi (10) Oriya (2) Panjabi (1), Russian (2), Tamil (4) Telugu (10).

Then there are collected works of Kalidāsa containing the translation his dramas and poems.

Commentators

M. Krishnanachariar has mentioned commentators like Kāṭayavema, Nīlakaṇṭha, Viraraghava, Mrtyunjaya Nissanka, Tarkavāspati, Srikantha and Parikshit Kunjunni Raja. (See HCSL p. 595)

Kāṭayaveman's gloss is called Kumāragirirājiya. Then there are commentaries by Kālipāda entitled Vidyāratna, Gurunātha called Vidyanidhi composed Vijaya, Sārārthadipika by Haridāsa Bhattacharya, Vedantabhushana Bhattacharya composed Sukhabodhini, Mañjubhāshiṇi commentary by Ravikanta Bhattacharya. Shriranga sarma is the author of Saralā commentary.

There are also adaptations, literary studies dealing with various aspects like aesthetics, characterisation, poetics, comparisons, historical problems cultural studies, geographical data, politics, music and dance relating to the drama.

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पात्राणि

पुरुषाः

सूत्रधारः–नाटकस्य प्रबन्धकः

पारिपार्श्वकः–सूत्रधारस्य सहचरः।

राजा–अग्निमित्राख्यो
विदिशाधीशः।

वाहतकः–प्राचीन-मन्त्री।

विदूषकः–राज्ञो मित्रम्।

कुञ्चुकी–अन्तःपुराध्यक्षो वृद्धः

गणदासः हरदत्तश्च–नाट्याचार्यौ।

सारसकः–कुब्जःकिङ्करः।

वैतालिकः–स्तुतिपाठकः।

स्त्रियः

मालविका–मालवेशमाधवसेन भगिनी।

धारिणी–अग्निमित्रस्य प्रधान महिषी।

इरावती–अग्निमित्रस्य द्वितीया पत्नी।

परिव्राजिका–कौशिकीनाम्नी माधवसेनसचिवस्य सुमतेर्विधवा भगिनी।

बकुलावलिका–मालविकायाः सखी।

मधुकरिका–उद्यानपालिका।

कौमुदिका–दासी।

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समाहितिका–पारिव्राजिकायाः परिचारिका।

निपुणिका–इरावतीपरिचारिका।

जयसेन–प्रतीहारी।

चेटी–अपरा दासी।

मदनिका, **ज्योत्स्निका** } विदर्भदेशीयं शिल्पिकन्याद्वयम्।

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मालविकाग्निमित्रम्

[नान्दी]

(Benediction)

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः,
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद् यतीनाम्।
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमानः,
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ।। १ ।।

May Lord Iśa remove the darkness of thoughts from your mind to see the righteous path—The lord though situated in a unique state of prosperity though giving bounties to his devotees; who himself is clad in the hide of an elephant, though sharing the limbs of his consort, who is much above the asetics whose minds are above the pleasures of the senses, though sustains the cosmos with his eight forms bears attachment to none. (1)

(नान्द्यन्ते)

(At the end of the benediction)

।। प्रस्तावना ।।

(Prologue)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) अलमतिविस्तरेण। मारिष! इतस्तावत्।

Stage-Manager (Looking towards the green room) Māriṣa, come hither please!

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(प्रविश्य)

(Entering)

पारिपार्श्विकः–भाव! अयमस्मि।

Stage-Assistant : Sir, here I am.

सूत्र०–अभिहितोऽस्मि विद्वत्परिषदा कालिदासग्रथितवस्तु मालविकाग्निमित्रं नाम नाटकम् अस्मिन् वसन्तोत्सवे प्रयोक्तव्यमिति। तदारभ्यतां संगीतकम्।

Stage-Manager : I have been told by the assembly of scholars that "the drama called Mālavikāgnimitra composed by Kālidāsa is to be put on stage during this festival of spring. Hence begin with the music."

पारि०–मा तावत्। प्रथितयशसां भास-सौमिल्ल-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः।

Stage-Assistant : Don't you say so. Surpassing the works of well known authors like Bhāsa, Saumilla, Kaviputra and others how could the audience be interested in the work of a contemporary poet like Kālidāsa?

सूत्र०–अयि। विवेकविभ्रान्तमभिहितम्। पश्य

पुराणमित्येव न साधु सर्वं
न चापि काव्यं नवमित्यवद्यम्।
सन्तः परीक्ष्यान्यतरद् भजन्ते
मूढः परप्रत्ययनेयबुद्धिः।। २।।

Stage-Manager : Oh, you have spoken without discrimination, see—

All poetry need not be good simply because they are ancient and nor it be worthy of blame since it is new. The wise accept either after careful consideration and the fool he is who has his intelligence led by the conviction of others. (2)

पारि०–आर्यमिश्राः प्रमाणम्।

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Stage-Assistant : The wise men assembled here are the best judges.

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सूत्र०–तेन हि त्वरतां भवान्।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।।
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ।। ३ ।।

Stage-Manager : Then you make haste.

I would like to carry out with bowed head the order of the audience which I received first like this agile servant of queen Dhāriṇi. (3)

(निष्क्रान्तौ।)

(Exeunt)

।। इति प्रस्तावना।।

End of the Prologue.

पुस्तकालय
146972
डी विश्वविद्यालय

(ततः प्रविशति बकुलावलिका।)

(Bakulāvalikā enters)

बकु०–आणत्तम्हि देवीए धारणीए। अइरप्पउत्तोवदेसं छलिअं णाम णट्टअं अन्दरेण कीरिसी मालविअ त्ति णट्टाअरिअं अज्जगणदासं पुच्छिदुं। ता दाव संगीदसालं गच्छम्हि। (आज्ञाप्तास्मि देव्या धारिण्या 'अचिरप्रवृत्तोपदेशं छळिंक नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्याचार्यमार्यगणदासं प्रष्टुम्। तत् तावत् संगीतशालां गच्छामि'। (परिक्रामति)

Bakulāvalikā : I have been ordered by queen Dhāriṇi to enquire with the dance master, the noble Gaṇadāsa about the progress made by Mālavikā in the dance known as Cchalika taught to her recently. Hence I shall go to the music chamber.

(ततः प्रविशत्याभरणहस्ता कौमुदिका)

(Kaumudikā enters carrying an ornament in her hand)

बकु०–(कौमुदिकां दृष्ट्वा) हला कोमुदीए, कुदो दे दाणिं इअं धीरदा, जं

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समीवेण वि अदिक्कमन्ती इदो दिट्ठिं ण देसि। (सखि कौमुदिके! कुतस्त इदानीमियं धीरता, यत् समीपेनाप्यतिक्रामन्ती इतो दृष्टिं न ददासि।)

Bakulāvalikā : O Kaumudikā, whence is this audacity so that you ar not noticing me moving nearby?

कौमु०–अम्हो बउलावलिआ? सहि! देवीए इदं सिप्पिसआसादो आणीदं णागमुद्दासणाहं अंगुनीअअं सिणिद्ध णिज्झाअन्ती तुह उवानम्भे पडिदम्हि। (अहो बकुलावलिका। सखि! देव्या इदं शिल्पिसकाशादानीतं नागमुद्रासनाथमङ्गुलीयकं स्निग्धं निध्यायन्ती तवोपालम्भे पतितास्मि।)

Kaumudikā : Oh. Bakulāvalikā! Friend, appreciating the workmanship of this ring with the emblem of serpent brought from the goldsmith to the queen, I happened to be the target of rebuke at your hands.

बकु०–(विलोक्य) **ठाणे सज्जदि दिट्ठी। इमिणा अंगुलीअएण उब्भिण्णकिरणकेसरेण कुसुमिदो विअ दे अग्गहत्थो पडिभादि।** (स्थाने सज्जति दृष्टिः। अनेनाङ्गुलीयकेन उद्भिन्नकिरणकेसरेण कुसुमित इव ते अग्रहस्तः प्रतिभाति।)

Bakulāvalikā : — (Looking at the ring). It is only proper that your eyes got fixed on it. With this ring radiating rays like filaments your fingers of the hand seem to be blossoming.

कौमु०–हला! कहिं पत्थिदासि। (सखि! कुत्र प्रस्थितासि।)

Kaumudikā : Friend, where are you going?

बकु०–देवीए एव्व वअणेण णट्टाआरिअं अज्जगणदासं पुच्छिदुं उवदेसग्गहणे कीरिसो मालविए त्ति। (देव्या एव वचनेन नाट्याचार्यम् आर्यगणदासं प्रष्टुम् उपदेशग्रहणे कीदृशी मालविकेति।)

Bakulāvalikā : At the bidding of the queen I am going to asks noble Gaṇadāsa, the dance master as to the progress of Mālavikā in her learning.

कौमु०–सहि ईरिसेण वावारेण असण्णिहिदा वि सा कहं भट्टिणा दिट्ठा। (सखि! ईदृशेन व्यापारेणासंनिहितापि सा कथं भर्त्रा दृष्टा।)

Kaumudikā : Friend, it is said that through she was kept out of the eight of her husband, by this action she was seen by him?

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बकु०–आम्। सो जणो देवीए पास्सगदो चित्ते दिट्ठो। (आम्। स जनो देव्याः पार्श्वगतश्चित्रे दृष्टः।)

Bakulāvalikā : Yes! she was seen standing by the side of the queen in a portrait.

कौमु०–कहं विअ। (कथमिव?)

Kāumudikā : How was it?

बकु०–सुणु। चित्तसालं गदा देवी जदा पच्चग्गवण्णराअं चित्तलेहं आआरिअस्स आलोअन्ती चिट्ठदि भट्टा अ उवट्ठिदो। (शृणु। चित्रशालां गता देवी यदा प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्य आलोकयन्ती तिष्ठति भर्ता च उपस्थितः।)

Bakulāvalikā : Listen, while the queen was visting the portrait gallery and appreciating a painting of freshly coloured hues done by the artist, then the king happened to come there.

कौमु०–तदो तदो। (ततस्ततः।)

Kaumudikā : And then?

बकु०–उवआराणन्तरं एक्कोसणोवविट्ठेण भट्टिणा चित्तगदाए देवीए परिअणमज्झगदं आदण्णदारिअं देक्खिअ देवी पुच्छिदा। (उपचारानन्तर-मेकासनोपविष्टेन भर्त्रा चित्रगताया देव्याः परिजनमध्यगताम् आसन्नदारिकां दृष्ट्वा देवी पृष्टा।)

Bakulāvalikā : After the formal greetings, the king sharing a seat with the queen aked her about the maid near her painted along with other attendants.

कौमु०–किं ति। (किमिति।)

Kaumudikā : What was it?

बकु०–अपुव्वा इअं दारिआ देवीए आसण्णा आलिहिदा किं ण णामहेए त्ति। (अपूर्वेयं दारिका देव्या आसन्ना आलिखिता किंनामधेयेति।)

Bakulāvalikā : "Queen this girl is hither to unseen and she is painted close to you in the picture. What is her name?"

कौमु०–आकिदिविसेसेसु आअरो पदं करेति। तदो तदो। (आकृति विशेषेष्वादरः पदं करोति। ततस्ततः।)

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Kaumudikā : Lovely forms generate curiosity. Then what happened?

बकु०–तदो अवहीरिअवअणो भट्टा संकिदो देवीं पुणोवि अणुबंधिदुं पउत्तो। तदो कुमारिए वसुलच्छीए आअक्खिदम् अज्ज एसा मालविए' त्ति। (ततोऽवधीरितवचनो भर्ता शङ्कितो देवीं पुनरप्यनुबन्धुं प्रवृत्तः। ततः कुमार्या वसुलक्ष्म्या आख्यातम् आर्य एषा मालविकेति।)

Bakulāvalikā : When his words were ignored, the king again grew inquisitive. While the queen did not answer him, princess Vasulakṣmī replied : O brother-in-law, she is Mālavikā".

कौमु०–[सस्मितम्] **सरिसं क्खु बालभाअस्स। अदो अवरं कहेहि।** (सदृशं खलु बालभावस्य। अतोऽपरं कथय।)

Kaumudikā : (Smiling) It is only natural for her childhood. Tell me what happened after that.

बकु०–किं अण्णं। संपदं मालविआ सविसेसं भट्टिणो दंसणपहादो रक्खीअदि। (किमन्यत्। साम्प्रतं मालविका सविशेषं भर्तुर्दर्शनपथाद् रक्ष्यते।)

Bakulāvalikā : What else? Now Mālavikā is carefully guarded from the sight of the king.

कौमु०–हला! अणुचिट्ठ अत्तणो णिओअं। अहं वि एवं अङ्गुलीअअं देवीए उवणइस्सं। (सखी! अनुतिष्ठात्मनो नियोगम्। अहमप्येतदङ्गुलीयकं देव्या उपनेष्यामि।)

Kaumudikā : Friend, you carry on your errand. I shall take this ring to the queen.

(निष्क्रान्ता।)

(Exit).

बकु०–(परिक्रम्यावलोक्य) एसो णट्टाअरिओ संगीदसालादो णिग्गच्छदि। जाव से अत्ताणं दंसेमि। (एष नाट्याचार्यः संगीतशालातो निर्गच्छति। यावदस्मै आत्मानं दर्शयामि।) (इति परिक्रामति।)

Bakulāvaliikā : (Moving about and looking) Here the dance-master, the noble Gaṇadāsa is coming out of the music

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chamber. I shall present myself before him. (She walks about).

(प्रविश्य)

(Entering)

गण०—कामं खलु सर्वस्यापि कुलविद्या बहुमता। न पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम्। तथाहि—

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ।। ४।।

Gaṇadāsa : Surely the heriditary profession is held in esteem by all. For me it is no pretense as regards dancing, for—

The sages say that this is the most attractive sacrifice for the eyes of the gods, this was divided two fold by Rudra in his form associated with Umā, herein is seen the conduct proceeding from the three qualities (of sattva, rajas and tamas) mingled with different emotions of human conduct and the art of dance is the one entertainment in different ways for the people of varied tastes. (4)

बकु०—(उपेत्य) **अज्ज वन्दामि।** (आर्य वन्दे।)

Bakulāvalikā : (Approaching) Sir, I salute you.

गण०—**भद्रे चिरञ्जीव।**

Gaṇadāsa : Noble lady, may you live long.

बकु०—**अज्जा देवी पुच्छदि अवि उवदेसग्गहणे णादिकीलिस्सदि वो सिस्सा मालविएत्ति।** (आर्य! देवी पृच्छति अप्युपदेशग्रहणे नातिक्लिश्नाति वः शिष्या मालविकेति।)

Bakulāvalikā : sir, the queen inquires "whether Mālavikā your disciple does not find much difficulty in her lessons."

गण०—**भद्रे! विज्ञाप्यतां देवी परमनिपुणा मेधाविनी चेति। किं बहुना—**

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यद् यत् प्रयोगविषये भाविकमुपदिश्यते मया तस्यै।
तत् तद् विशेषकरणात् प्रत्युपदिशतीव मे बाला ।। ५।।

Gaṇadāsa : Noble lady. The queen may be informed that she is skilled as well as intelligent. What more—

Whatever is taught to her in respect of representation, she seems to teach me in return by demonstrating it with case. (5)

बकु०–(आत्मगतम्) **अदिक्कमती बिअ इरावदिं पेक्खामि।** (प्रकशम्) **किदत्था दाणिं वो सिस्सा जाए गुरुअणो एवं तुस्सदि।** (अतिक्रामन्तीमिव इरावतीं पश्यामि। (प्रकाशम्) कृतार्थेदानीं वः शिष्या यस्या गुरुजन एवं तुष्यति।)

Bakulāvalikā : (To herself) I think that she may even surpass, Irāvati (Aloud) your disciple should feel gratified when the master is pleased like this.

गण०–भद्रे! तद्विधानामसुलभत्वात् पृच्छामि–कुतो देव्या तत् पात्रमानीतम्।

Gaṇadāsa : O noble lady, I am askig this because of the rareness of such persons. From where did she procure her?

बकु०–अत्थि देवीए वण्णावरो भादा वीरसेणो णाम। सो भट्टिणा णम्मदातीरे अन्तवालदुग्गे ठाविदो। तेण सिप्पाहिआरे जोग्गा इअं दारिएत्ति भणिअ भइणीए देवीए उवाअणं पेसिदा। (अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम। स भर्त्रा नर्मदातीरे अन्तपालदुर्गे स्थापितः। तेन शिल्पाधिकारे योग्येयं दारिकेति भणित्वा भगिन्या देव्या उपायनं प्रेषिता।)

Bakulāvalikā : There is a half brother of the queen inferior in caste by name Vīrasena. He is employed by the king as an officer in the barrier fortress on the banks of Narmadā. He sent this pretty lady as a suitable trainee in fine arts to his sister, the queen as a present.

गण०–(आत्मगतम्) **आकृतिविशेषप्रत्ययादेनामनूनवस्तुकां संभावयामि।**
(प्रकाशम्) **भद्रे! मयापि यशस्विना भवितव्यम् । यतः–**

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ।। ६।।

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Gaṇadāsa (To himself) From her shape and conduct I think that she is of no inferior origin (Aloud) O noble lady I too shall became renowed you see—

The talent of the teacher imparted in a gifted recepient gets a rare excellence of its own like a drop of water put into the shell oyster becomes a pearl (6)

बकु०—अज्ज! कहिं दाणिं वो सिस्सा। (आर्य! कुत्रेदानीं वः शिष्या।)

Bakulāvalikā : And where is your disciple at present.

गण०—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति।

Gaṇadāsa : Just now I asked her to take rest after instructing her the mode of rendering emotions by five of the body limbs and hence she is enjoying the breeze at the window that faces the lakes.

बकु०—तेण हि पुणो अणुजाणादु मं अज्जो। जाव से अज्जस्स परितोसणिवेदणेण उस्साहं वड्ढेमि। (तेन हि पुनरनुजानातु मामार्यः यावदस्या आर्यस्य परितोषनिवेदनेनोत्साहं वर्धयामि।)

Bakulāvalikā : Then permit me to take leave of the professor so that I shall further encourage her informing her of your satisfaction.

गण०—दृश्यतां सखी। अहमपि लब्धक्षणः स्वगृहं गच्छामि।

Gaṇadāsa : Yes, you may see your friend. I shall leave for my home availing myself of this leisure.

(निष्क्रान्तौ)

(Exeunt)

।। इति मिश्रविष्कम्भकः।।

End of the Miśra-viṣkambha.

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प्रथमोऽङ्कः
ACT I

(ततः प्रविशत्येकान्तस्थितपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा।)

(Then enter the king placing attendants at a distance and with the minister standing behind him with a letter in hand).

राजा–(अनुवाचितलेखममात्यं विलोक्य) **वाहतक! किं प्रतिपद्यते वैदर्भः?**

King : (Looking at the minister who had read the letter) O Vāhataka, what does the Vidarbha king propose?

अमा०–देव आत्मविनाशम्।

Minister : Self destruction, your majesty.

राजा–संदेशमिदानीं श्रोतुमिच्छामि।

King : I would like to hear the written proposal.

अमा०–इदमिदानीमनेन प्रतिलिखितम्–पूज्येनाहमादिष्टः–'भवतः पितृव्यपुत्रः कुमारो माधवसेनः प्रतिश्रुतसंबन्धो ममोपान्तिकमुपसर्पन्नन्तरा त्वदीयेनान्तपालेनावस्कन्द्य गृहीतः। स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्य' इति।। एतन्ननु वो विदितं यत् तुल्याभिजनेषु राज्ञां वृत्तिः। अतोऽत्र मध्यस्थः पूज्यो भवितुमर्हति। सोदरा पुनरस्य ग्रहणविप्लवे विनष्टा। तदन्वेषणाय प्रयतिष्ये। अथवा अवश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः। श्रूयतामभिसंधिः–

मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम श्यालम्।
मोक्ष्ये माधवसेनस्ततो मया बन्धनात् सद्यः ।।७।। इति।

Minister : The following is his reply. I have been asked

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by the worthy majesty that" your paternal cousin Mādhavasena who has proposed a matrimonial relation while coming to my side was attacked on the way and seized by your frontier guard. He should be released at my request along with wife and sister. Is it not known to you about the conduct of a king towards another of equal status. Hence your honour should be neutral in this matter. His sister is missing in the din of the fight. I am trying to locate her. Hence it is a must that you should set at liberty Mādhavasena and listen to my proposal.—

"If your honour is pleased to set free the captured Maurya minister who is my brother-in-law, I too shall release Mādhavasena forthwith." (7)

राजा–(सरोषम्) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः। वाहतक! प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः। तद् यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्डचक्रमाज्ञापय।

King : (wrathfully) what that fool wants to deal with me in exchanging prisoners. O Vāhataka, the Vidarbha king is a natural enemy and unfriendly to me. Hence instruct Vīrasena to prepare the army to extirpate him which we have already planned.

अमा०–यदाज्ञापयति देवः।

Minister : As your lordship commands.

राजा–अथवा किं भवान् मन्यते।

King : Or what is your opinion?

अमा०–शास्त्रदृष्टमाह देवः।

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात्।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ।।७।।

Minister : What your highness said is in tune with the statecraft. For—

The enemy who has not established and as such not

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endeared to the people is easy to extirpate like a tree which is not firm on account of its being newly planted (7)

राजा–तेन ह्यवितथं तन्त्रकारवचनम्। इदमेव वचनं निमित्तमुपादाय समुद्योज्यतां सेनाधिपतिः।

King : Then the political expediency is true. Take this as a cause for mobilising the army.

अमा०–तथा। (निष्क्रान्तः)

Minister : Yes (Exit)

(परिजनो यथाव्यापारं राजानमभितः स्थितः।)

(Attendants stand by the king in the order of rank)

(प्रविश्य विदूषकः)

(Enter the Vidūṣaka)

विदू०–आणत्तोम्हि तत्तभवदा रण्णा-गोदम! चिन्तेहि दाव उवाअं। जह मे जदिच्छादिट्ठप्पदिकिदी मालविआ पच्चक्खदंसणा होदित्ति'। मए अ तं तहा किदं। दाव से णिवेदेमि। (आज्ञप्तोऽस्मि तत्र भवता राज्ञा। गौतम! चिन्तय तावदुपायम्। यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका प्रत्यक्षदर्शना भवतीति। मया च तत् तथा कृतम्। तावदस्मै निवेदयामि।) (परिक्रामति।)

Vidūṣaka : I have been commanded by the king. "O Gautama, find out a way to see the person of Mālavikā whose portrait I happened to see." I have done what is needed. Now I shall report to him. (moves about)

राजा–(विदूषकं दृष्ट्वा) **अयमपरः कार्यान्तरसचिवोऽस्माकमुपस्थितः।**

King : (Seeing Vidūṣaka) Here comes another minister of mine engaged in a difficult purpose.

विदू०–(उपगम्य) **वड्ढदु भवं।** (वर्धतां भवान्।)

Vidūṣaka : (Approaching) May your highness prosper.

राजा–(सशिरःकम्पम्) **इत आस्यताम्।** (विदूषकः उपविष्टः।)

King : (nodding his head) Be seated here. (Vidūṣaka takes his seat).

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राजा–अपि कच्चिदुपेयोपायदर्शने व्यापृतं ते प्रज्ञाचक्षुः।

King : Friend, did you find out a way to see the object with your intelligence?

विदू०–पओअसिद्धिं पुच्छ। (प्रयोगसिद्धिं पृच्छ।)

Vidūṣaka : Ask about the success!

राजा–कथमिव।

King : What do you mean?

विदू०–(कर्णे) **एव्वमिव।** (एवमिव)

Vidūṣaka : (Whispers in the ear) It is thus.

राजा–साधु वयस्य निपुणमुपक्रान्तम्। इदानीं दुरधिगमसिद्धावप्यस्मिन्नारम्भे वयमाशंसामहे। कुतः–

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव।
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ।। ९।।

King : Now I entertain hopes to accomplish a thing not so easy to get. For—

An object beset with impediment could be achieved by the master only with the help of an assistant. A thing in the dark could not bee seen, though possessed of eyes without a lamp. (9)

(नेपथ्ये)

(Behind the curtain)

अलं बहु विकत्थ्य। राज्ञः समक्षमेवावयोरधरोत्तरयोर्व्यक्तिर्भविष्यति।

Do not entertain false claims. We shall prove our comparative merit before the king himself.

राजा–(आकर्ण्य) **सखे! त्वत्सुनीतिपादपस्य पुष्पमुद्भिन्नम्।**

King : (Listening) Friend, your tree of policy has now blossomed.

विदू०–फलं वि अइरेण देक्खिस्ससि। (फलमप्यचिरेण द्रक्ष्यसि।)

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Vidūṣaka : Your will see its fruit also.

(ततः प्रविशति कञ्चुकी)

(Enter chamberlain)

कञ्चु०–देव देव! अमात्यो विज्ञापयति। अनुष्ठिता प्रभोराज्ञा। एतौ पुनर्हरदत्तगणदासौ–

उभावभिनयाचार्यौ परस्परजयैषिणौ।
त्वां द्रष्टुमुद्यतौ साक्षाद् भावाविव शरीरिणौ।। १०।।

Chamberlain : Your majesty the minister announces "your order has been executed. Here Haradatta and Gaṇadāsa—

"Both masters of dance, trying to win over each other, want to see you like two emotions personified. (10)

राजा–प्रवेशय तौ।

King : Usher both in.

कञ्चु०–यदाज्ञापयति देवः। (निष्क्रम्य ताभ्यां सह प्रविश्य।) **इत इतो भवन्तौ।**

Chamberlain : As your majesty commands. (Exit and re-enter with the two). This way your venerable sirs.

गण०–(राजानं विलोक्य) **अहो दुरासदो राजमहिमा।**

न च न परिचितो न चाप्यरम्य–
श्चकितमुपैमि तथापि पार्श्वमस्य।
सलिलनिधिरिव प्रतिक्षणं मे
भवति स एव नवो नवोऽयमक्ष्णोः।। ११।।

Gaṇadāsa : (Beholding the king) what a splendour the king possesses. He is no stranger, but not unpleasant, still I go near him with awe. Like an ocean he appears ever new to my eyes though he remains as such. (11)

हर०–महत् खलु पुरुषाकारमिदं ज्योतिः। तथाहि–

द्वारे नियुक्तपुरुषाभिमतप्रवेशः
सिंहासनान्तिकचरेण सहोपसर्पन्।

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तेजोभिरस्य विनिवर्तितदृष्टिपातै–
र्वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ।। १२।।

Haradatta : What a personification of lustre he is. For—permitted by the door-keeper to enter his presence and approaching near his throne along with an attendant, I seem to be prevented again by his lustre as it were without explicit words. (12)

कञ्चु०–एष देवः। उपसर्पतां भवन्तौ।

Chamberlain : Here is the King. You two may approach.

उभौ–(उपेत्य) विजयतां देवः।

Both : (Approaching) Hail victory to the king.

राजा–स्वागतं भवद्भ्याम्। (परिजनं विलोक्य।) आसने तावदत्रभवतोः।

King : Welcome to both of you (Looking at the attendants) bring seat for them.

(उभौ परिजनोपनीतयोरासनयोरुपविष्टौ।)

(Both occupy the seats brought by the attendant).

राजा–किमिदं शिष्योपदेशकाले युगपदाचार्याभ्यामत्रोपस्थानम्?

King : What is it that both of you masters are here when it is the time to the instruction of disciples.

गण०–देव! श्रूयताम्। मया सुतीर्थादभिनयविद्या सुशिक्षिता। दत्तप्रयोगश्चास्मि। देवेन देव्या च परिगृहीतः।

Gaṇadāsa : May your honour listen to me. I am trained in the art of dance by qualified people and I have given performances. Both your majesty and the queen have given me the recognition too.

राजा–बाढं जाने। ततः किम्?

King : Yes, I know that, what of that?

गण०–सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्षम् अयं मे न पादरजसापि तुल्य इत्यधिक्षिप्तः।

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Gaṇadāsa : Being such I am now slighted by this Haradatta in front of knowledgeable persons that "he is not equal to even the dust of my feet."

हर०–देव! अयमेव प्रथमं परिवादकरः–'अत्रभवतः किल, मम च, समुद्रपल्वयोरिवान्तरमिति। तत् अत्रभवानिमं, मां च, शास्त्रे, प्रयोगे च विमृशतु। देव एव नौ विशेषज्ञः प्राश्निकः।

Haradatta : Your majesty, he was the first to defame me stating that "between him and me the difference is like that of an ocean and a pond. "Hence your majesty may examine us from the point of views of theory and practice. Your honour in our expert judge.

विदू०–समत्थं पइण्णादं। (समर्थं प्रतिज्ञातम्।)

Vidūṣaka : Well said.

गण०–प्रथमः कल्पः! अवहितो देवः श्रोतुमर्हति।

Gaṇadāsa : An excellent idea. Your majesty may be pleased to listen with attention.

राजा–तिष्ठ तावत्। पक्षपातमत्र देवी मन्यते। तदस्याः पण्डित कौशिकीसहितायाः समक्षमेव न्याय्यो व्यवहारः।

King : Just wait the queen may say that there is partiality in the matter. Hence this may be decided in her presence along with that of her companion Kauśiki, the scholar.

विदू०–सुट्ठु भवं भणादि। (सुष्ठु भवान् भणति।)

Vidūṣaka : What you say is proper.

आचार्यौ–यद् देवाय रोचते।

Both masters : As your majesty says.

राजा–मौद्गल्य! अमुं प्रस्तावं निवेद्य पण्डितकौशिक्या सार्धमाहूयतां देवी।

King : O Maudgalya, you inform this matter to the queen and bring her along with the learned Kauśiki.

कञ्चुकी–यदाज्ञापयति देवः। (इति निष्क्रम्य सपरिव्राजिकया देव्या सह प्रविष्टः।) **इत इतो भवती।**

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Chamberlain : As your majesty commands. (Exit and enter with the queen accompanied by an attendant) This way your majesty this way!

धारि०–(परिव्राजिकां विलोक्य) **भअवदि! हरदत्तस्स गणदासस्स अ संरम्भं कहं पेक्खसि।** (भगवति! हरदत्तस्य गणदास्य च संरम्भे कथं पश्यसि।)

Queen : (Looking at her attendant) Revered lady, what do you think of the contest between Haradatta and Gaṇadāsa?

परि०–**अलं स्वपक्षावसादशङ्कया। न परिहीयते प्रतिवादिनो गणदासः।**

Attendant : Do not be afraid of the defeat of your protege. Gaṇadāsa never shrinks from our opponent.

धारि०–**जइ वि एवं तह वि राअपरिग्गहो पहाणत्तणं उवहरदि।** (यद्यप्येवं तथापि राजपरिग्रहः प्रधानत्वमुपहरति।)

Queen : Still the acceptance of the king gives prominence to the other.

परि०–**अयि! राज्ञीशब्दभाजनमात्मानमपि चिन्तयतु भवती। पश्य–**

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः।
अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः।। १३।।

Attendant : But then you are the senior queen and it is worth remembering. See—

The fire gets much effulgence by his favour of the sun and the moon excels in splendour favoured by the might. (13)

विदू०–**अइ उअट्ठिदा देवी पीठमद्दिअं पण्डिअकोसिइं पुरोकरिअ तत्तभोदी धारिणी।** (अयि! उपस्थिता देवी पीठमर्दिकां पण्डितकौशिकीं पुरस्कृत्य तत्रभवती धारिणी।)

Vidūṣaka : Alas! Here comes the queen along with her chief companion, Kauśiki the scholar.

राजा–**पश्याम्येनाम्। यैषा–**

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मङ्गलालंकृता भाति कौशिक्या यतिवेषया।
त्रयी विग्रहवत्येव सममध्यात्मविद्यया।। १४।।

King : I see her. She is—

Adorning auspicious ornaments and accompanied by Kauśiki clad in the garb of an ascetic shining like the personification of Veda along with the Adhyātmavidyā. (14)

परि०—(उपेत्य) **विजयतां देवः।**

Ancress : (Approaching) Hail your majesty.

राजा—**भगवति अभिवादये।**

King : Lady I worship you.

परि०— **महासारप्रसवयोः सदृशक्षमयोर्द्वयोः।**
धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम्।। १५।।

Ancress : May you live for a hundred years being the lord of both Dhāriṇī (the queen) and Bhūtadhāriṇi (The earth) equal in producing great objects and in forbearance. (15)

धारि०— **जेदु जेदु अज्जउत्तो।** (जयतु जयत्वार्यपुत्रः।)

Dhāriṇi : Hail my husband.

राजा—**स्वागतं देव्यौ।** (परिव्राजिकां विलोक्य) **भगवति! क्रियतामासन-परिग्रहः।**

King : Welcome to the queen. (Looking at the Ancress) Revered lady take your seat

(सर्वे उपविशन्ति।)

(All take their seat)

राजा—**भगवति! अत्रभवतोर्हरदत्तगणदासयोः परस्परं विज्ञानसंघर्षिणो-र्भगवत्या प्राश्निकपदमध्यासितव्यम्।**

King, Revered lady, here there is a dispute between Haradatta and Gaṇadāsa as regards their learning. Hence your ladyship be the judge in this matter.

परि०—(सस्मितम्) **अलमुपालम्भेन। पत्तने सति ग्रामे रत्नपरीक्षा।**

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Ancress : (With a smile) Enough of praise. When the city in there why go to a town for testing a gem.

राजा–नैतदेवम्। पण्डितकौशिकी खलु भगवती। पक्षपातिनौ पुनः, अहम्, देवी च।

King : Don't you say so. You are the learned Kauśikī; myself and the queen are biased.

आचा०–सम्यगाह देवः। मध्यस्था भगवती नौ गुणदोषतः परिच्छेत्तुमर्हति।

Masters : What you say in true. Yourself being impartial could judge on merits and blemishes.

राजा–तेन हि प्रस्तूयतां विवादः।

King : Then let us begin the contest.

परि०–देव प्रयोगप्रधानं हि नाट्यशास्त्रम्। किमत्र वाग्व्यवहारेण। कथं वा देवी मन्यते।

Ancress : Your majesty the art of dance is to be judged by the performance. There is no meaning in discussion. What does the queen think of it.

देवी–जइ मं पुच्छसि तदा एदाणं विवादो एव्व ण मे रोअदि। (यदि मां पृच्छसि तदैतयोर्विवाद एव न मे रोचते।)

Queen : If you ask my opinion I do not relish the very idea of their dispute.

गण०–देवि! न मां समानविद्यतः परिभवनीयमवगन्तुमर्हसि।

Gaṇadāsa : Her majesty, it is not proper to ignore me being defamed by a colleague of mine in the art.

विदू–भोदि पेक्खामो उरब्भसंवादं। किं मुहा वेअणदाणेण एदेणं। (भवति पश्याम उरभ्रसंपातम्। किं मुधा वेतनदानेनैतेषाम्।)

Vidūṣaka : Her majesty, let us see their ram-fight, why should we retain them with salary for nothing.

देवी–णं कलहप्पिओसि। (ननु कलहप्रियोऽसि।)

Queen : Indeed you are in favour of a quarrel.

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विदू०–मा एव्वं। चण्डि! अण्णोण्णकलहप्पिआणं मत्तहत्थीणं एक्कदरस्सिं अणिज्जिदे कुदो उवसमो। (मैवम्। चण्डि! अन्योन्यकलहप्रिययोर्मत्तहस्तिनोरेकतरस्मिन्ननिर्जिते कुत उपशमः।)

Vidūṣaka : Don't you say so. When two of the furious elephants are at fight how could there be peace till one of them is quelled.

राजा–ननु स्वाङ्गसौष्ठवातिशयमुभयोर्दृष्टवती भगवती।

King : I suppose the revered lady has already observed the dexterity of the supple movements of limbs of the two masters.

परि०–अथ किम्।

Ancress : What of that?

राजा–तदिदानीमतः परं किमाभ्यां प्रत्याययितव्यम्।

King : Hence what else is to be given by them to convince you?

परि०–तदेव वक्तुकामास्मि।

श्लिष्टा क्रिया कस्यचिदात्मसंस्था संक्रान्तिरन्यस्य विशेषयुक्ता।
यस्योभयं साधु स शिक्षकाणां धुरि प्रतिष्ठापयितव्य एव ।। १६ ।।

Ancress : (Smilingly) This is what I want to tell you. In the case of some the excellence is as long as it abides in them, in the case of some other it shines more when it is imparted to another. In whom both these aspects are well established, he alone should be given the place of honour among teachers. (16)

विदू०–सुवं अज्जेहिं वअणं। एसो पिण्डितत्थो उवदेसदंसणादो णिण्णओ त्ति। (श्रुतमार्याभ्यां भगवत्या वचनम्। एष पिण्डितार्थ उपदेशदर्शनान्निर्णय इति।)

Vidūṣaka : I hope the masters have heard the view of the revered lady. This is the view put in a nut shell that the decision will be made after viewing the teaching ability.

हर०–परमभिमतं नः।

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Haradatta : We agree to this.

गण०–देवि! एवं स्थितम्।

Gaṇadāsa : Her majesty. So it is decided.

देवी–जदा उण मदंमेधा सिस्सा उवदेसं मलिणेन्ति तदा आअरिअस्स ण दोसो। (यदा पुनर्मन्दमेधा शिष्या उपदेशं मलिनयन्ति तदा आचार्यस्य न दोषः।)

Queen : If an unintelligent pupil misrepresents the instruction, is it construed as a fault of the teacher?

राजा–देवि। एवमापठ्यते 'विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयती' –ति।

King : Queen, it would be like that. The poor selection of the student itself betrays the lack of judgement on the part of the teacher.

देवी०–(आत्मगतम्) **कहं दाणिं।** (गणदासं विलोक्य जनान्तिकम्) **अलं अज्जउत्तस्स ऊसाहकारणं मणोरहं पूरिअ।** (प्रकाशम्, गणदासं प्रति) **विरम णिरत्थआदो आरंभादो** (कथमिदानीम्।) (गणदासं विलोक्य जनान्तिकम्) **अलमार्यपुत्रस्य उत्साहकारणं मनोरथं पूरयित्वा।** (प्रकाशम्, गणदासं प्रति) विरम निरर्थकादारम्भात्।)

Queen : (Aside) what is to be done now? (Turning to Gaṇadāṣa,) Do not encourage the anxious desire of my husband. (Aloud, to Gaṇadāsa) Desist from this fruitless undertaking.

विदू०–सुट्ठु भोदी भणादि। भो गणदास! संगीदपदं लम्भिअ सरस्सईए उवाअणमोदआणं खादमाणस्स किं दे मुहणिग्गहेण विवादेण। (सुष्ठु भवती भणति। भो गणदास! संगीतपदं लब्ध्वा सरस्वत्या उपायनमोदकान् खादतः किं ते सुळभनिग्रहेण विवादेन।)

Vidūṣaka : What her majesty says is true. O Gaṇadāsa, getting the place of the musician and eating the sweet cakes offered to goddess Sarasvati; why do you venture into an attempt which will get you defeated easily.

गण०–सत्यम्, अयमेवार्थो देवीवाक्यस्य। श्रूयतामवसरप्राप्तमिदानीम्

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लब्धास्पदोऽस्मीति विवादभीरोस्तितिक्षमाणस्य परेण निन्दाम्।
यस्यागमः केवलजीविकायै तं ज्ञानपण्यं वणिजं वदन्ति।। १७।।

Gaṇadāsa : True; this is the meaning of the words of her majesty. Hear from me what is proper now.

He who is afraid of a contest as one who got a fixed position and as such brooks the insult from his opponent, has his learning just to earn a livelihood and he may be called one who trades his learning as a merchandise. (17)

देवी–अइरोवणीदा दे सिस्सा। अवरिणिट्ठिदस्स उवदेसस्स उण अण्णाय्यं पआसणं। (अचिरोपनीता ते शिष्या। अपरिनिष्ठितस्योपदेशस्य पुनरन्याय्यं प्रकाशनम्।)

Queen : Your disciple has just been initiated to the art. Hence it is improper to put to test your incomplete instruction.

गण०–अत एव मे निर्बन्धः।

Gaṇadāsa : That is why I am stubborn.

देवी०–तेण हि दुवेवि भअवदीए उवदेसं दंसेध। (तेन हि द्वावपि भगवत्यै उपदेशं दर्शयतम्।)

Queen : Then let both of you show your instruction before the revered lady.

परि०–देवि! नैतन्न्याय्यम्। सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय।

Ancress : Queen, it is not fair. It is improper to accept the decision of a single individual however great he may be.

देवी–(स्वागतम्) **मूढे परिव्वाजिए! मं जाग्गतिं वि सुत्तं विअ करेसि।** (मूढे परिव्राजिके! मां जाग्रतीमपि सुप्तामिव करोषि।) (सासूयं परावर्तते।) (राजा देवीं परिव्राजिकायै दर्शयति।)

Queen : (Aside) you naughty one, do you take me to be asleep while I am alert (she turns away indignantly.)

परि०– अनिमित्तमिन्दुवदने किमत्रभवतः पराङ्मुखी भवसि।
प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः।। १८।।

(The king points out the queen to the Ancress).

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Ancress : O lady of moon like face why do you turn away from his majesty without any reason? Respectable wives get angry with their husbands only when there is sufficient cause, though they may have control over them. (18)

विदू०–णं सकारणं एव्व। अत्तणो पक्खो रक्खिदव्वो। (गणदासं विलोक्य।) दिट्ठिआ कोवव्वाजेण देवीए परित्तादो भवं। सुसिक्खिदो वि सव्वो उवदेसदंसणेण णिण्हादे होदि। (ननु सकारणमेव। आत्मनः पक्षो रक्षितव्यः। (गणदासं विलोक्य) दिष्ट्या कोपव्याजेन देव्या परित्रातो भवान्। सुशिक्षितोऽपि सर्व उपदेशदर्शने न निष्णातो भवति।)

Vidūṣaka : Of course there is reason to it. One has to save one's protege (Looking at Gaṇadāsa) Fortunately you are saved by the queen under the pretext of anger. Though well trained one will not be able to exhibit his talent in teaching.

गण०–देवि! श्रूयताम्। एवं जनो गृह्णाति। तदिदानीम्–

विवादे दर्शयिष्यामि क्रियासंक्रान्तिमात्मनः।
यदि मां नानुजानासि परित्यक्तोऽस्म्यहं त्वया।। १९।।

Gaṇadāsa : O queen, Listen. This is how people take it now therefore—

If you do not permitme to exhibit my proficiency in the matter of imparting training in the contest, I will consider myself as forsaken by you. (19)

(इत्यासनादुत्थातुमिच्छति।)

(Tries to get up from his eat)

देवी–(स्वगतम्) **का गई।** (प्रकाशम्।) **पहवहि आआरिओ सिस्सजणस्स।** (का गतिः। (प्रकाशम्) प्रभवत्याचार्यः शिष्यजनस्य।)

Queen (To herself) There is no other go. (Aloud) The teacher may call for his disciple.

गण०–चिरमपदेशशङ्कितोऽस्मि। (राजानमवलोक्य) **अनुज्ञातं देव्या।**

तदाज्ञापयतु देवः कस्मिन्नभिनयवस्तुनि प्रयोगं दर्शयिष्यामि।

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Gaṇadāsa : I have been entertaining doubt without basis. (Looking at the king) The queen has given her permission. Now your majesty may command. In what theme of dance should I exhibit my proficiency in my teaching ability.

राजा–यदादिशति भगवती।

King : Whatever is proposed by the Ancress.

परि०–किमपि देव्या मनसि वर्तते। ततः शङ्कितास्मि।

Ancress : There is something in the mind of the queen. Hence I have some hesitation.

देवी–भण वीसद्धं। पहवदि प्पहू अत्तणो परिअणस्स। (भण विस्रब्धम्। प्रभवति प्रभुरात्मनः परिजनस्य।)

Queen : Speak out freely. I can command my attendants.

राजा–मम चेति ब्रूहि।

King : And say of mine too.

देवी–भअवदि। भणेदाणीम्। (भगवति! भणेदानीम्।)

Queen : Revered lady, now you speak out.

परि०–देव! शर्मिष्ठायाः कृतिं चतुष्पदोत्थं छलिकं दुष्प्रयोज्यमुदाहरन्ति। तत्रैकार्थसंश्रयमुभयोः प्रयोगं पश्यामः। तावता ज्ञायत एव अत्रभवतोरुपदेशान्तरम्।

Ancress : Queen, it is said that the representation of Śarmiṣṭhā embodied in a aquatrain in Cchalika is difficult to perform. Let us see the demonstration of the two in a single theme. With that we shall ascertain the merits of the two masters in the matter of training.

आचा०–यदाज्ञापयति भगवती।

Master : As commanded by the revered lady.

विदू०–तेण हि दुवे वि वग्गा पेक्खाघरे संगीदरअणं करिअ तत्तभवदो दूदं पेसअह। अहवा मुदङ्गसद्दो एव्व णो उत्थावइस्सदि। (तेन हि द्वावपि वर्गौ प्रेक्षागृहे संगीतरचनां कृत्वा तत्रभवतो दूतं प्रेषयतम्। अथवा मृदङ्गशब्द एव न उत्थापयिष्यति।)

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Viduṣaka : Then both of you go to the theatre, get ready, the orchestra and send a messenger to his majesty. Or the sound of Mṛdanga itself will suffice to rouse us.

हर०–तथा। (इत्युत्तिष्ठति।)

Haradatta : All right (Saying thus he gets up).

गण०–(धारिणीमवलोकयति।)

Gaṇadāsa looks at the queen.

देवी–(गणदासं विलोक्य) **विअई भोदु। णं विजअब्भत्थिणी अहं आअरिअस्स** (विजयी भवतु। ननु विजयाभ्यर्थिनी अहमाचार्यस्य।)

Queen : (Looking at Gaṇadāsa) I look forward to your suceess. Be victorious.

(आचार्यौ प्रस्थितौ।)

(Both the teachers depart).

परि०–इतस्तावदाचार्यौ।

Ancress : For the attention of the teachers.

आचार्यौ–(परिवृत्य) **इमौ स्वः।**

Both : (Turning back) Here we are.

परि०–निर्णयाधिकारे ब्रवीमि। सर्वाङ्गसौष्ठवाभिव्यक्तये विगतनेपथ्ययोः पात्रयोः प्रवेशोऽस्तु।

Ancress : As the judge I observe. In order to have a full view of the bodily graces let the characters appear on the stage with only a few ornaments.

आचार्यौ–नेदमावयोरुपदेश्यम्।

Both : We need not be told about this.

(निष्क्रान्तौ।)

(Both depart)

देवी–(राजानमवलोक्य) **जइ राअकज्जेसु ईरिसी उवाअणिउणदा तदो सोहणं भवे।** (यदि राजकार्येषु ईदृशी उपायनिपुणता आर्यपुत्रस्य ततः शोभनं भवेत्।)

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Queen : (Looking at the King) If my husband had shown this much interest in the affairs of the government it would have been well and good.

राजा–

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम्।
प्रायः समानविद्याः परस्परयशःपुरोभागाः।। २०।।

King : Do not misunderstand me, O noble lady, I have no hand in this. Generally people of equal merit are mutually jealous in their respective fame. (20)

(नेपथ्ये मृदङ्गध्वनिः)

(Mṛdanga sounds behind the curtain)

(सर्वे कर्णं ददति)

(All lend their ears.)

परि०–हन्त। प्रवृत्तं संगीतम्। तथा ह्येषा–

जीमूतस्तनितविशङ्किभिर्मयूरै–
रुद्ग्रीवैरनुरसितस्य पुष्करस्य
निर्ह्रादिन्युपहितमध्यमस्वरोत्था
मायूरी मदयति मार्जना मनांसि।। २१।।

Ancress : Ah, the orchestra has started.

This deep resonant sound of the Māyūri type of Mṛdanga rising from the Madhyama cadance and being followed up by the warblings of the peacocks which mistake it for the melodious rumblings of the cloud causing their necks to lift up ravishes the mind. (21)

राजा–देवि! तस्याः सामाजिका भवामः।

King : Queen, let us be the audience.

देवी–(स्वगतम्) अहो अविणओ अज्जउत्तस्स। (अहो अविनय आर्यपुत्रस्य।)

Queen : (To herself) What audacity of my lord?

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(सर्व उत्तिष्ठन्ति)

(All get up)

विदू०–(अपवार्य) **भो धीरं गच्छ। तत्तभोदी धारिणी विसंवादइस्सदि।**
(भोः धीरं गच्छ। तत्रभवती धारिणी विसंवादयिष्यति।)

Vidūṣaka : (Aside) O friend, Walk on steadly so that queen Dhāriṇi would not get suspicious.

राजा–

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यरागोऽयम्।
अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव।। २२।।

King : Though I keep steady the sonorous melody of the mṛdanga makes me impatient like the echo of my hope soon to be realised.(22)

(निष्क्रान्ताः सर्वे)

(Exeunt all)

।। इति प्रथमोऽङ्कः।।

End of the first Act.

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द्वितीयोऽङ्कः
ACT II

(ततः प्रविशति संगीतरचनायां कृतायामासनस्थो राजा सवयस्यः धारिणी, परिव्राजिका, विभवतश्च परिवारः)

(Once the orchestra is in full, enter the king seated along with his friend, queen Dhāriṇī, Ancress and attendants).

राजा–भगवति अत्रभवतोराचार्ययोः प्रथमं कतरस्योपदेशं द्रक्ष्यामः।

King : O revered lady, of the two masters whose teaching skill shall we observe first.

परि०–ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद् गणदासः पुरस्कारमर्हति।

Ancress: Though both are equal in their erudition, since Gaṇadāsa is senior in age, he deserves precedence.

राजा–तेन हि मौद्गल्य एवमत्रभवतोरावेद्य स्वनियोग्यमशून्यं कुरु।

King : Maudgalya, you inform the two teachers accordingly and proceed to attend to your duty.

कञ्च०–यदाज्ञापयति देवः। (निष्क्रान्तः)

Chamberlain : As the king commands. (Exit)

(प्रविश्य)

(Entering)

गण०–देव! शर्मिष्ठायाः कृतिर्लयमध्या चतुष्पदास्ति। तस्यास्तु छलिलप्रयोगमेकमनाः श्रोतुमर्हति देवः।

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Gaṇadāsa : Your majesty, there is a quatrain of Śarmiṣṭhā set in the Madhyamalaya. May you be pleased to listen to the Cchalikaprayoga with attention.

राजा–आचार्यबहुमानादवहितोऽस्मि। (निष्क्रान्तो गणदासः)

King : I am all attention owing to the regard for the teacher. (Gaṇadāsa departs)

राजा–(जनान्तिकम्) **वयस्य।**

नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः।
संहर्तुमधीरतया व्यवसितमिव मे तिरस्करिणीम्।। १।।

King : (Aside) Friend

My eyes eager to see her who is already in the green room seem as it were eager to draw up the curtain. (1)

विदू०–(अपवार्य) **उवट्ठिदं णअणमहु संणिहिदमक्खिअं अ। ता अप्पमत्तो दाणिं पेक्ख।** (उपस्थितं नयनमधु सन्निहितमक्षिकं च। तद् अप्रमत्त इदानीं पश्य।)

Vidūṣaka : (Aside) : Oh sir, the nectar for the eyes is nearby and the bees are also near, but be careful in tasting it.

(ततः प्रविशत्याचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्ठवा मालविका)

(Enter Mālavikā, her bodily grace well observed by her teacher).

विदू०–(जनान्तिकम्) **पेक्खदु भवं। ण क्खु से पडिच्छन्दादो परिहीअदिं महुरदा।** (पश्यतु भवान्। न खल्वस्याः प्रतिच्छन्दात् परिहीयते मधुरता।)

Vidūṣaka : (Aside) Your majesty, behold. Her beauty is never less than shone in the portrait.

राजा–(अपवार्य) **वयस्य!**

चित्रगतायामस्यां कान्तिविसम्वादशङ्कि मे हृदयम्।
सम्प्रति शिथिलसमाधिं मन्ये येनेयमालिखिता।। २।।

King : (Aside) O friend,

When I saw her depicted in a portrait, I was doubtful whether she has such splendour. But now I feel that the artist might have been lacking in his concentration. (2)

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गण०–वत्से! मुक्तसाध्वसा सत्त्वस्था भव।

Gaṇadasā : child, do not be timid and be composed.

राजा–(आत्मगतम्) **अहो सर्वस्थानानवद्यता रूपविशेषस्य। तथाहि–**

दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव।
मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसि श्लिष्टं तथास्या वपुः।। ३।।

King : (To himself) what a charming form in all her limbs.

Possessed of long eyes and the beauty of the face comparable to that of the autumnal moon, the arms dropping at the shoulders, chest compact with close and rising breasts, the sides pressed and the waist is measured in a grip, the hips, are expansive and feet have charmly covered toes; in fine, her frame is shaped so well as a dancing-master could have fancied. (3)

माल०–(उपवहनं कृत्वा चतुष्पदवस्तु गायति)

दुल्लहो पिओ मे तस्सिं भव हिअअ णिनरासं
अम्हो अपङ्गओ मे परिप्फुरइ किं वि वामओ।
एसो सो चिरदिट्ठो कहँ उण उवणइदव्वो
णाह मं पराहीणं तुइ गणअ सतिण्णम्।।

दुर्लभः प्रिय तस्मिन् भव हृदय निराशं
अहह अपाङ्गको मे स्फुरति किमपि वामकः।
एष स चिरदृष्टः कथं पुनर्द्रष्टव्यो
नाथ मां पराधीनां त्वयि गणय सतृष्णाम्।।

(इति यथारागमभिनयति)

(Mālavikā having gone though the prelude sings the quatrain).

The lover is hard to obtain, O heart give up your hopes. Ah the corner of my left eye throbs some how. Here he is seen long after, but how to see again, O lord, realise me one me dependent on others, though I cherish deep love for you. (4)

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(Thus she renders with proper emotion on the stage).

विदू०–(जनान्तिकम्) **भो वअस्स। चउप्पदवत्थुअं दुवारीकरिअ तुइ उवट्ठाविदो अप्पा तत्तहोदीए।** (भो वयस्य! चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपस्थापित आत्मा तत्रभवत्या।)

Vidūṣaka : (Aside) O friend, the noble girl has offered herself upto you under the pretext of the quatrain enacted.

राजा–**सखे! एवमेव ममापि हृदयम्। अनया खलु–**

जनमिममनुरक्तं विद्धि नाथेति गेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम्।
प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा–
दहमिव सुकुमारप्रार्थनाव्याजमुक्तः ।।५।।

King : (Aside) My heart also feels the same. By her—

She rendered the theme of the song "Know me, my lord, that I am in love with you" pointing out to her own limbs. I think that I was addressed under the pretext of an elegant message of love, since she failed to notice my own feeling towards her on account of the presence of Dhāriṇi. (5)

(मालविका गीतान्ते निष्क्रमितुमारब्धा)

(At the end of the singing Malavikā prepares to retire)

विदू०–**भोदि चिट्ठ। किंवि वो विसुमरिदो कम्मभेदो। तं दाव पुच्छिस्सम्।** (भवति तिष्ठ। किमपि वो विस्मृतः क्रमभेदः। तं तावत् प्रक्ष्यामि।)

Vidūṣaka : O my lady, you have forgotten a certain step.

गण०–**वत्से। क्षणमात्रं स्थित्वोपदेशविशुद्धा यास्यसि।**

Gaṇadāsa : Noble girl, clear your rendering before you retire.

(मालविका निवृत्य स्थिता)

(Mālavikā turns back and remains)

राजा–(आत्मगतम्) **अहो! सर्वास्ववस्थासु चारुता शोभान्तरं पुष्यति।**

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तथा हि–

वामं संधिस्तिमितवलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामाविटपिसदृशं स्रस्तमुक्तं द्वितीयम्।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं
नृत्यादस्याः स्थितमतितरां कान्तमृज्वायतार्धम्।। ६।।

King : (To himself) Ah. Charming pose is kept by her in all her situations. And thus—

Placing her left arm on her hip with the bracelet well stuck to the wrist, hanging a little loose the other like the ereeper of śyāmā, a casting her eyes on the dais tossing the flower with her toe, her standing pose with the fore-part of her body drawn straight to its full height, looks much more beautiful than dancing. (6)

देवी–णं गोदमवअणं वि अज्जो हिअए करेदि। (ननु गौतमवचनमप्यार्यो हृदये करोति।)

Dhāriṇi : O noble husband, do you consider even the words of Gautama seriously?

गण०–देवी! मा मैवम्। देवप्रत्ययात् संभाव्यते सूक्ष्मदर्शिता गौतमस्य। पश्य–

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः।
पङ्कच्छिदः फलस्येव निकषेणाविलं पयः।। ७।।

Gaṇadasa : Queen, dont you say so! Being the confidant of the king Gautama too appears to be capable of subtle observation.

Even a dullard becomes sharp by the contact of learned as the turbid water gets clarity with the contact of the fruit of Kataka. (a nut that distills the sticky water). (7)

(विदूषकं विलोक्य) तच्छृणुमो वयं विवक्षितमार्यस्य।

(Looking at the Vidūṣaka) Let us hear the comments of the noble sir.

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विदू०–(गणदासं विलोक्य) कोसिइँ दाव पुच्छ। पच्छा जो मए कम्मभेदो दिट्ठो तं भणिस्सं। (कौशिकीं तावत् पृच्छ। पश्चाद् यो मया क्रमभेदो दृष्टस्तं भणिष्यामि।)

Vidūṣaka (Looking at Gaṇadāṣa) You ask the judge. Then I shall explain the omission which I noticed.

गण०–भगवति! यथादृष्टमभिधीयतां गुणो वा दोषो वेति।

Gaṇadāsa : O revered lady, Kindly make it clear as you have noticed the merit or demerit.

परि०–यथा दृष्टं सर्वमनवद्यम्। कुतः–

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः
पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु।
शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ।
भावो भावं नुदति विषयाद् रागबन्धः स एव ।।८।।

Ancress : As far as I have noticed, everything was without fault. For—

With the limbs eloquent with expression she indicated the idea well, her footsteps were in tune with the melody and the identity of emotion well delineated. The dance as caused by the movement of her hands and fingers was gentle and subtle. The succeeding emotion cancelled the preceding ones while keeping the delight in tact. (8)

गण०–देवः कथं वा मन्यते।

Gaṇadāsa : What is the view of his majesty?

राजा–वयं स्वपक्षशिथिलाभिमानाः संवृत्ताः।

King : I am no more confidant of the success of my own side.

गण०–अद्य नर्तयितास्मि। कुतः–

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः।
श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु।। ९।।

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Gaṇadāsa : Today I have earned the status of a dance-master.

The learning of a teacher is held as flawless when performed before connoisseurs; it does not get blackened as gold when tested in fire. (9)

देवी–दिट्ठिया परिक्खआराहणेण अज्जो बड्ढइ। (दिष्ट्या परीक्षकाराधनेनार्यो वर्धते।

Dhariṇi; The master shines forth with success in satisfying the examiners.

गण०–देवीपरिग्रह एव मे वृद्धिहेतुः। (विदूषकं विलोक्य।) **गौतम वदेदानीं यत् ते मनसि वर्तते।**

Gaṇadāsa : O my queen, your acceptance too is the reason for my progress (Looking at Vidūṣaka) O Gautama, tell me what is in your mind.

विदू०–वढमोवदेसदंसणे पढमं बम्हणस्स पूजा कादव्वा। सा णं वो विसुमरिदा। (प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या। सा ननु वो विस्मृता।)

Vidūṣaka : In the first performance of Learning it is customary to worship the Brahmins. Now you people have forgotten that.

परि०–अहो! प्रयोगाभ्यन्तरः प्रश्नः।

Ancress : Wonderful! It is a question well connected with the performance!

(सर्वे प्रहसिताः मालविका स्मितं करोति)

(All laugh. Mālavikā smiles)

राजा–(आत्मगतम्) **उपात्तसारश्चक्षुषा मे स्वविषयः। यदनेन–**

स्मयमानमायताक्ष्याः किञ्चिदभिव्यक्तदशनशोभि मुखम्।
असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम् ।। १०।।

King : (To himself) My eyes have feasted in the choicest object. For

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It could see the smiling face of the long eyed damsel radiant with the buds ot teeth a little disclosed, like a blossoming lotus without the full filaments disclosed. (10)

गण०–महाब्राह्मण न खलु प्रथमं नेपथ्यदर्शनमिदम्। अन्यथा कथं त्वां दक्षिणीयं नार्चयिष्यामः।

Gaṇadāsa : O great Brahman . This is not at all the first representation on the stage. Otherwise would it be possible to ignore you who deserve to be satisfied with presents?

विदू०–मए णाम सुक्खघणगज्जिदे अन्तरिक्खे जलपाणं इच्छिदा चादआइदम्। अहवा पण्डितसंतोसपच्चआ णं मूढा जादी। जदि अत्तहोदीए सोहणं भणिदं तदो इमं से पारितोसिअं पअच्छमि। (मया नाम शुष्कघनगर्जिते अन्तरिक्षे जलपानमिच्छता चातकायितम्। अथवा पण्डितसन्तोषप्रत्यया ननु मूढजातिः। यतः अत्रभवत्या शोभनं भणितं तत इदं ते पारितोषिकं प्रयच्छामि।)

(राज्ञो हस्तात् कटकमाकर्षति।)

Vidūṣaka : Alas! I have been hoping in vain like a knaive Cātaka fird from a rainless thundering cloud for drinking a little water.

Ancress : Quite so.

Vidūṣaka : Revered lady. The ignorant ones like me is concerned by the judgements of the learned. Since you have testified to the excellence of her performance I shall make a present of this to her. (So saying he draws a bracelet off the wrist of the king).

देवी–चिट्ठ दाव। गुणन्तरं अजाणन्ती किंणिमित्तं तुम आहरणं देसि। (तिष्ठ तावत्। गुणान्तरमजानन् किंनिमित्तं त्वमाभरणं ददासि।)

Dhāriṇi :You stop. Without knowing the comparative merits why do you give away the ornaments.

विदू०–परकेरअंति करिअ। (परकीयमिति कृत्वा।)

Vidūṣaka : Since it belongs to somebody else!

देवी–(आचार्यं विलोक्य) **अज्जगणदास! णं दंसिदोवदेसा दे सिस्सा।** (आर्य गणदास! ननु दर्शितोपदेशा ते शिष्या।)

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Dhāriṇi : (Looking at the Teacher) O noble Gaṇadāsa I suppose that your pupil has finished her exhibition of proficiency in the art?

गण०–वत्से! एहि गच्छव इदानीम्।

Gaṇadāsa : Child, come with me, you may retire now.

(सहाचार्येण निष्क्रान्ता मालविका।)

(Exit Mālavikā with teacher)

विदू०–(जनान्तिकम्) **एत्तिओ मे मदिविहवो भवन्तं सेविदुं।** (एतावान् मे मतिविभवो भवन्तं सेवितुम्।)

Vidūṣaka : (Aside) Only this much is the resource of my wisdom to serve your majesty.

राजा–(जनान्तिकम्) **अलमलं परिच्छेदेन। अहं हि–**

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव।
द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करिणीम्।। ११।।

King : (Aside) Do not put limitation for it. But now—

I think her exit is like the setting of the fortune of my eyes, the end of the festival of my heart and the slamming of the door of my courage. (11)

विदू०–(जनान्तिकम्) **दलिद्दो विअ आदुरो वेज्जेण ओसदं दीअमाणं इच्छसि** (दरिद्र इवातुरो वैद्येनौषधं दीयमानमिच्छसि।)

Vidūṣaka (Aside) Well, like a poor patient you expect from me the administration of medicine from a physician.

(प्रविश्य)

(Enering)

हर०–देव! मदीयमिदानीं प्रयोगमवलोकयितुं क्रियतां प्रसादः।

Haradatta : Your majesty may now gracingly be pleased to witness the skill of my instruction.

राजा–(आत्मगतम्) **अवसितो दर्शनार्थः।** (दाक्षिण्यमवलम्ब्य प्रकाशम्) **ननु पर्युत्सुका एव वयम्।**

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King : (To himself) The purpose of the show is now over. (Being courteous, aloud) O Haradatta, we are eager.

हर०–अनुगृहीतोऽस्मि।

Haradatta : I am blessed.

(Behind the curtain)

वैता०–जयतु जयतु देवः। उपारूढो मध्याह्नः। तथाहि–

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां
सौधान्यत्यर्थतापाद् वलभिपरिचयद्वेषिपारावतानि।
बिन्दुक्षेपान् पिपासुः परिसरति शिखी भ्रान्तिमद् वारियन्त्रं
सर्वैरुस्रैः समग्रैस्त्वमिव नृप गुणैर्दीप्यते सप्तसप्तिः।। १२।।

Abard : Hail, victory to the king. It is now midday. And thus—

The swans repose under the shades of leaves in lotus pond; the doves in the mansions no more dwell in the slopes of the terrace due to sweltering heat : The peacock paces round the rotating water showers to drink drops of water and the sun shines forth with all his rays as you do with your royal virtues. (12)

विदू०–अविहा अविहा। अम्हाणं उण भोअणवेला उवट्ठिदा। अत्तभवदो उइदवेलादिक्कमे चिइच्छआ दोसं उदाहरन्ति। (हरदत्तं विलोक्य) हरदत्त! किं दाणिं भणसि। (अविधा अविधा। अस्माकं पुनर्भोजनवेलोपस्थिता। अत्रभवत उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति। (हरदत्तं विलोक्य) हरदत्त! किमिदानीं भणसि।)

Vidūṣaka : Oh! Oh! It is time for our dinner. The physicians find fault with untimely meals. Haradatta, what is your view.

हर०–अस्ति वचनस्यान्यस्यावकाशोऽत्र?

Haradatta : I have no room for any opinion.

राजा–तेन हि त्वदीयमुपदेशं श्वो वयं द्रक्ष्यामः। विरमतु भवान्।

King : (Looking at Haradatta) Then we will see your skill tomorrow. You may take rest.

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हर०–यदाज्ञापयति देवः (निष्क्रान्तः)

Haradatta : As his majesty commands. (Exit)

देवी–णिव्वट्ठेदु अज्जउत्तो मज्जणविहिम्। (निर्वर्तयतु आर्यपुत्रो मज्जनविधिम्।)

Dhāriṇi : My lord may now perform your midday ablution.

विदू०–भोदि विसेसेण पाणभोअणं तुवरावेहि। (भवति विशेषेण पानभोजनं त्वरय।)

Vidūṣaka : Queen, better urge him for his meals.

परि०–(उत्थाय) **स्वस्ति भवते।**

Ancress : (Getting up) I bid farewell to your majesty.

(सपरिजनया देव्या सह निष्क्रान्ता)

(Exit with queen accompanied by her retinue).

विदू०–भो वअस्स! ण केवलं रुवे सिप्पे वि अदुदीआ मालविआ। (भो वयस्य! न केवलं रूपे शिल्पेऽप्यद्वितीया मालविका।)

Vidūṣaka : Oh Not only in form, but also in art, that Mālavikā is peerless.

राजा–वयस्य!

अव्याजसुन्दरीं तां ललितविधानेन योजयता।
परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः।। १३।।

King : Friend,

By combining with her natural grace the expertise in fine arts, the creator has fashioned the arrows of the god of love tinged with poison. (13)

किं बहुना। सखे! चिन्तयितव्योऽस्मि।

Why say more, I am to be taken care of by you in future.

विदू०–भवदा वि अहं। दिढं विपणिकन्दू विअ मे उअरब्भतरं दज्झइ। (भवताप्यहम्। दृढं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते।)

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Vidūṣaka : I too by you. My stomach burns like a public cauldron.

राजा०–एवमेव भवान् सुहृदर्थेऽपि त्वरताम्।

King : In this way you shall expedite the affair of your friend.

विदू०–गहीददक्खिणोम्हि। किं तु मेहावलीणिरुद्धा जोण्हा विअ पराहीणदंसणा तत्तहोदी मालविआ। भवं वि सूणापरिसरचरो विअ गिद्धो अमिसलोलुओ भीरुओ अ। ता अणादुरा हविअ कज्जसिद्धिं पत्थन्तो मे रोअसि। (गृहीतदक्षिणोऽस्मि। किं तु मेघावलीनिरुद्धा जयोत्स्नेव पराधीनदर्शना तत्रभवती मालविका। भवानपि सूनापरिसरचर इव गृध्र आमिषलोलुपो भीरुकश्च। तत् अनातुरो भूत्वा कार्यसिद्धिं प्रार्थयमानो मे रोचसे।)

Vidūṣaka : I accept the engagement. But noble Mālavikā is arrested like the moonlight under a series of clouds. As for you it is like a vulture hovering above the slaughter house eager to pounce upon the flesh though afraid of being caught. Hence I think that is proper to pray for success while pretending indifference.

राजा–कथमनातुरो भविष्यामि–

सर्वान्तः पुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य।
सा वामलोचना मे स्नेहस्यैकायनीभूता।। १४।।

King : Friend, how could I be like that?

My heart turned away from all other ladies of the harem has made a that girl of fair eyes, the sole centre of my love. (14)

(निष्क्रान्ताः सर्वे)

(Exeunt All)

।। इति द्वितीयोऽङ्कः।।

The end of the Second Act.

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तृतीयोऽङ्कः
ACT III

(ततः प्रविशति परिव्राजिकायाः परिचारिका समाहितिका।)

(Enter Samāhitikā, an attendant maid of the Ancress)

समा०–आणत्तम्हि भअवदीए–'समाहिदिए! देवस्स उवावणत्थं बीअऊरअं गेण्हिअ आअच्छ'त्ति। ता जाब पमदवणपालिअं महुअरिअं अण्णेसामि। (परिक्रम्यावलोक्य) **एसा तवणीआसोअं ओलोअन्ती महुअरिआ चिट्ठदि। ता जाव णं उपसप्पामि।** (आज्ञप्तास्मि भगवत्या–'समाहितिके! देवस्योपवनस्थं बीजपूरकं गृहीत्वागच्छेति। तद् यावत् प्रमदवनपालिकां मधुरिकामन्विष्यामि। एषा तपनीयाशोकमवलोकयन्ती मधुकरिका तिष्ठति। तद् यावदेनामुपसर्पामि।)

Samāhitikā : I have been ordered by the revered lady "O Samāhitikā, go and get me a citron fruit to be gifted to Her Highness." I shall therefore search for Madhukarikā, the keeper of the royal garden. (Walking about and seeing) Here she is standing gazing at the golden Aśoka tree. I shall now approach her.

(ततः प्रविशति यथोक्तव्यापारा उद्यानपालिका।)

(Enter the maid who looks after the garden).

समा०–(उपसृत्य) **महुअरिए। अवि सुहो दे उज्जाणव्वावारो।** (मधुकरिके! अपि सुखस्त उद्यानव्यापारः।)

Samāhitikā : (Approaching) O Madhukarikā, are you happy with the job of looking after the garden.

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मधु०–अम्हो समाहिदिआ। सहि सागदं दे। (अहो समाहितिका। सखि, स्वागतं ते।)

Madhukarikā: Oh! Samāhitikā! Friend, welcome to you.

समा०–हला भगवती आणवेदि 'अरित्तपाणिणा अम्हारिसजणेण तत्तहोदी देवी देक्खिदव्वा। ता बीअपूरएण सुस्सूसिदुं इच्छामि' त्ति। (सखि! भगवत्याज्ञापयति–'अरिक्तपाणिना अस्मादृशजनेन तत्रभवती देवी द्रष्टव्या तद् बीजपूरकेण शुश्रूषितुमिच्छामि'–इति।

Samāhitikā : Friend, I have been ordered by the revered lady that "people like me should not see the queen with empty hands. Hence I wish to attend on her with a citron fruit."

मधु०–णं संणिहिदं बीजपूरअं। कहेहि दाव अण्णोण्णसंघरिसिदाणं णट्टाअरिआणं उवदेसं देक्खिअ कदरो भअवदीए पसंसिदो। (ननु संनिहितं बीजपूरकम्। कथय तावदन्योन्यसंघर्षितयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशंसितः।)

Madhukarikā : Well, the crtron plant is near at hand. Tell me that after seeing the contest between the two masters of dance whom did our holy ancress praise?

समा०–दुवे वि किल आगमिणा पओअणिउणा अ। किंतु सिस्साए मालविआए गुणबिसेसेण गणदासस्स उवदेशो पसंसिदो। (द्वावपि किलागमिनौ प्रयोगनिपुणौ च। किन्तु शिष्याया मालविकाया गुणविशेषेण गणदासस्योपदेशः प्रशंसितः।)

Samāhitikā : Both are skilled in theory and in practice. But on account of the superiority of disciple Gaṇadāsa got the upper hand.

मधु०–अह मालविआगदं कोलीणं कीरिसं सुणीअदि? (अथ मालविकागतं कौलीनं कीदृशं श्रूयते?)

Madhukarikā : Now what about the sumour pertaining Mālavikā.

समा०–बाढं किल तस्सिंससाहिलासो भट्टा। किंतु केवलं देवीए धारिणीए

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चित्तं रक्खन्तो अत्तणो पहुत्तणं दंसेदि। मालविआ वि इमेसु दिअसेसु अणुहूदमुत्ता विअ मालदीमाला मिलाणा लक्खीअदि। अदो अवरं ण जाणे। विसज्जेहि मं। (बाढं किल तस्यां साभिलाषो भर्ता। किन्तु केवलं देव्या धारिण्याश्चित्तं रक्षन्नात्मनः प्रभुत्वं दर्शयति, मालविकाप्येषु दिवसेष्वनुभूतमुक्तेव मालतीमाला म्लाना लक्ष्यते। अतः परं न जाने। विसृज माम्।)

Samāhitikā : The king seems to be in deep love with her, But he simply does not exhibit his boldness to avoid hurting the mind of his queen Dhāriṇi. As for Mālavikā in these days she appears like a jaded garland of Jasmine flowers worn and cast off. I know nothing more. Let me go.

मधु०—एदं साहावलम्बिदं बीअपूरअं गेण्ह। (एतच्छाखावलम्बितं बीजपूरकं गृहाण।)

Madhukarikā : Take this citron fruit hanging from this branch.

समा०—तह। (नाट्येन बीजपूरकं गृहीत्वा) **हला तुमं वि अदो पेसलदरं साहुजणसुस्सूसाए फलं पावेहि।** (तथा। (नाट्येन बीजपूरकं गृहीत्वा) सखि! त्वमप्यतः पेशलतरं साधुजनशुश्रूषायाः फलं प्राप्नुहि।)

Samāhitikā : (Taking it) friend, let you get a more favourable fruit as a result of serving on a noble people.

(प्रस्थिता)

(Starts)

मधु०—हला समं जेव्व गच्छम्ह। अहं वि इमस्स चिराअमाणकुसुमोग्गमस्स तवणीआसोअस्स दोहलणिमित्तं देवीए णिवेदेमि। (सखि! सममेव गच्छावः। अहमप्यस्य चिरायमाणकुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै निवेदयामि।)

Madhukarikā : Friend, we shall go together I shall report to the queen about the 'dohada' to be administered to this golden Aśoka tree that has been delaying in putting forth flowers.

समा०—जुज्जइ। अहिआरो क्खु तुइ। (युज्यते। अधिकारः खलु तव।)

Samāhitikā : Quite right. It is a part of your duty.

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(निष्क्रान्ते)

(Exeunt)

।। इति प्रवेशकः।।

End of the Interlude.

(ततः प्रविशति कामयामानावस्थो राजा विदूषकश्च।)

(Enter the love-lorn king and Vidūṣaka)

राजा–(आत्मानं विलोक्य)

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे
भवेत् सास्रं चक्षुः क्षणमपि न सा दृश्यत इति।
तया सारङ्गाक्ष्या त्वमसि न कदाचिद् विरहितं
प्रसक्ते निर्वाणे हृदय परितापं व्रजसि किम्।। १।।

King : (Looking at his person)

Without the pelasure of the embrace of the beloved the body shall become emaciated; the eyes may become flooded with tears for the reason that she is not seen even for a moment; but you are not separated from that fawn-eyed damsel at any time, and when everything is there to be blissful, O heart why should you feel aggrieved. (1)

विदू०–अलं भवदो धीरं उज्झिअ परिदेविदेण। दिट्ठा मए तत्तहोदीए मालविआए पिअसही बउलावलिआ। सुणाविदा अ अत्थं जो भवदा संविट्ठो। (अलं भवतो धीरतामुज्झित्वा परिदेवितेन। दृष्टा मया तत्रभवत्या मालविकायाः प्रियसखी बकुलावलिका, श्राविता चार्थं यो भवता संदिष्टः।)

Vidūṣaka : Don't be worried leaving away your courage. I have seen Bakulāvalikā, the close friend of Mālavikā. I have told her what you have entrusted to my care.

राजा–ततः किमुक्तवती।

King : Then what did she say?

विदू०--विण्णावेहि भट्टारअम् 'अणुगहीदम्हि इमिणा णिओएण। किंदु सा तवस्सिणी देवीए अहिअं रक्खन्तीए णाअरक्खिदो विअ णिही ण सुहं

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समासादइदव्वा। तहवि जइस्सं।' (विज्ञापय भट्टारकम्–'अनुगृहीतास्म्यनेन नियोगेन। किन्तु सा तपस्विनी देव्या अधिकं रक्षन्त्या नागरक्षित इव निधिर्न सुखं समासादयितव्या। तथापि, यतिष्ये'।)

Vidūṣaka : "Tell his majesty—"I feel gratified by this command. But the unhappy girl, guarded by the queen even more than before, is not easily accessible like a gem guarded by the serpent. Nevertheless I shall try my best to bring about the union."

राजा–भगवन् संकल्पयोने। प्रतिबन्धवत्स्वपि विषयेषु अभिनिवेश्य किं तथा प्रहरसि यथा जनोऽयं न कालान्तरक्षमो भवति। (सविस्मयम्)

क्व रुजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम्।
मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि।। २।।

King : O god, fancy-born! Having made me attached much to things which are beset with obstacles, you strike me hard in such a way that I am not able to endure for long. (Wondering)

How heart-breaking is the wound inflicted and how alluring your weapon. The saying that the soft ones are more severe is proved true, O torturer of mind, in your case. (2)

विदू०–णं भणामि तस्सिं साहणिज्जे कज्जे किदो मए उवाओवक्खेओ। ता पज्जवत्थावेदु भवं अप्पाणं। (ननु भणामि तस्मिन् साधनीये कार्ये कृतो मया उपायोपक्षेपः। तत् पर्यवस्थापयतु भवानात्मानम्।

Vidūṣaka : May I tell you that I have made a beginning in that venture. Hence your highness may compose yourself.

राजा–अथेमं दिवसशेषम् उचितव्यापारविमुखेन चेतसा क्व नु खलु यापयामि।

King : Now that where shall I spend these days with my mind averse to my usual preoccupation?

विदू०–अज्ज एव्व पढमादारसुहआणि रत्तकुरवआणि उवाअणं पेसिअ णववसन्तावदारव्वदेसेण इरावदीए णिउणिआमुहेण पत्थिदो भवं–'इच्छामि अज्जत्तेण सह दोलाहिरोहणं अणुहविदुं'त्ति। भवदा वि से पडिण्णादं। ता

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पमदवणं एव्व गच्छम्ह। (अद्यैव प्रथमावतारसुभगानि रक्तकुरबकाणि उपायनं प्रेष्य नववसन्तावतारव्यपदेशेन इरावत्या निपुणिकामुखेन प्रार्थितो भवान्-'इच्छामि आर्यपुत्रेण सह दोलाधिरोहणमनुभवितुमि'-ति। भवताप्यस्यै प्रतिज्ञातम्। तत् प्रमदवनमेव गच्छावः।)

Vidūṣaka : Only today itself on the advent of the vernal season you have been requested by Irāvatī through Nipuṇikā with a present of the golden buds of Aśoka indicative of the spring season that "I wish to enjoy the company of my husband at the swing". And your Highness had consented to do so. Let us therefore move to the pleasure-grove.

राजा–न क्षममिदम्।

King : It is not possible!

विदू०–कहं विअ। (कथमिव)

Vidūṣaka : Why is it so!

राजा–वयस्य निसर्गनिपुणाः स्त्रियः। कथमन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न मां लक्षयिष्यति। अतः पश्यामि–

उचितः प्रणयो वरं विहन्तुं
बहवः खण्डनहेतवो हि दृष्टाः।
उपचारविधिर्मनस्विनीनां
न तु पूर्वाभ्यधिकोऽपि भावशून्यः।। ३।।–इति।

King : Friend, women are naturally clever. How will your friend fail to see through me when my mind is attached to another, though I may be courteous. Hence I think—

It is now proper to disappoint the loving person since there can be many excuses for that; but it is not proper in regard to noble ladies to indulge in acts without feeling, however great it may be than before. (3)

विदू०–णारिहदि भवं अन्तेउरट्ठिदं दक्खिण्णं एक्कपदे पिट्ठदो कादुम्। (नार्हति भवानन्तःपुरस्थितं दाक्षिण्यमेकपदे पृष्ठतः कर्तुम्।)

Vidūṣaka : It is not proper for you to offend the courtesy to the harem at a single stroke.

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राजा–(विचिन्त्य) **तेन हि प्रमदवनमार्गमादेशय।**

King : (Reflecting) Well, then lead me to the pleasure garden.

विदू०–**इदो इदो भवं।** (इत इतो भवान्।)

Vidūṣaka : This way your majesty, This way.

(उभौ परिक्रामतः।)

(Both walk about)

विदू०–**णं एवं पमदवणं पवणबलचलाहिं पल्लवङ्गुलीहिं तुवरेदि विअ भवन्तं पवेसिदुं।** (नन्वेतत् प्रमदवनं पवनबलचलाभिः पल्लवाङ्गुलीभिस्त्वरयतीव भवन्तं प्रवेष्टुम्।)

Vidūṣaka : The vernal reason seems to hasten you with the creeper hands moving in the breeze an if saying "enter the pleasure garden".

राजा–(स्पर्शं रूपयित्वा) **अभिजातः खलु वसन्तः। सखे पश्य–**

उन्मत्तानां श्रवणसुभगैः कूजितैः कोकिलानां
सानुक्रोशं मनसिजरुजः सह्यता पृच्छतेव।
अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे
सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन।। ४।।

King : (Enacting the touch) Noble indeed is the vernal season. Friend, you see—

It seems that the vernal season is enquiring with sympathy whether the love pangs are bearable by means of the melodious warblings of the intoxicated cuckoos, while the southern breeze rich with the fragrance of the mango blossoms touches me so pleasantly as if the season is stroking me with palms all over the body. (4)

विदू०–**पविस णिव्वुदिलाहाअ।** (प्रविश निर्वृतिलाभाय।)

Vidūṣaka : Enter to enjoy the rest.

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(उभौ प्रविशतः)

(Both enter)

विदू०—अवहाणेण दिट्ठिं देहि। एदं क्खु भवन्तं विअ विलोहइदुकामाए पमदवणलच्छीए जुवदीवेसलज्जावइत्तिअं वसन्तकुसुमणेवत्थं गहीदं। (अवधानेन दृष्टिं देहि। एतत् खलु भवन्तमिव विलोभयितुकामया प्रमदवनलक्ष्म्या युवतिवेषलज्जापयितृकं वसन्तकुसुमनेपथ्यं गृहीतम्।)

Vidūṣaka : O friend, behold with attention the beauty of garden seems to attract you putting on the garb of vernal flowers that excels the decorations of the youthful damsels.

राजा—ननु विस्मयादवलोकयामि—

रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तकः
प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम्।
आक्रान्ता तिलकक्रिया च तिलकैर्लग्नद्विरेफाञ्जनैः
सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम्।। ५।।

King : Yes, I gaze with a feeling of wonder.

The vernal beauty seems to look down upon with contems the make up of the ladies with the hue of the red Aśoka surpassing the red paint of the bimba like lower lip, the Kuravaka blooms that are blue, white and red excelling the floral designs on the cheeks, with her white Tilaka flowers charged with the bees, and collyrium-like playing better the role of the Tilak, mark on the forehead. (5)

(उभौ नाट्येनोद्यानशोभां निर्वर्णयतः।)

(Both admire the beauty of the garden).

(ततः प्रविशति पर्युत्सुका मालविका।)

(Enter Mālavikā agitated)

माल०—अविण्णादहिअं भट्टारअं अहिलसन्दी अप्पणो वि दाव लज्जेमि। कुदो विहवो सिणिद्धस्स सहीजणस्स इमं वुत्तन्तं आचक्खिदुं। ण जाणे अप्पडिआरगरुअं वेदणं केत्तिअं कालं मअणो मं णइस्सदि त्ति। आ, कहिं खु

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पत्थिदम्हि? (इति स्मृतिमभिनीय) **आदिट्ठम्हि देवीए–मालविए गोदमचापलादो दोलापरिब्भट्ठाए सरुजौ मह चलणौ। तुमं दाव गदुअ तवणी आसोअस्स दोहलं णिवट्टेहित्ति। जइ सो पञ्चरत्तब्भन्तरे कुसुमं दंसेदि तदो अहं अहिलासपूरइत्तअं पसादं दावइस्सं त्ति। ता जाव णिओअभूमिं पढमं गदा होमि दाव अणुपदं मह चलणालंकारहत्थाए बउलावलिआए आअन्दव्वं। ता परिदेवइस्सं ताव वीसद्धं मुहुत्तअं।** (अविज्ञातहृदयं भर्तारमभिलषन्ती आत्मनोऽपि तावल्लज्जे। कुतो विभवः स्निग्धस्य सखीजनस्य इमं वृत्तान्तमाख्यातुम्। न जाने अप्रतिकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यतीति। आ कुत्र खलु प्रस्थितास्मि। (स्मृतिमभिनीय) आदिष्टास्मि देव्या–मालविके गौतमचापलाद् दोलापरिभ्रष्टायाः सरुजौ मम चरणौ। त्वं तावद् गत्वा तपनीयाशोकस्य दोहदं निर्वर्तयेति। यद्यसौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति ततोऽहमभिलाषापूरयितृकं प्रसादं दापयिष्यामीति। तद् यावन्नियोगभूमिं प्रथमं गता भवामि तावदनुपदं मम चरणालङ्कारहस्तया बकुलावलिकया आगन्तव्यम्। तत् परिदेविष्ये तावद् विस्रब्धं मुहूर्तकम्।) (परिक्रमति।)

Mālavikā : I feel ashamed at my own self by looking my lord without knowing his mind. How can I reveal this matter even to my intimate friend. I do not know how long this god of love will be giving me the anguish. (Pacing forth a few steps) where have I started? (Gesticulating, memory) Oh, I have been commanded by the queen thus :—'Because of the wicked fellow Gautama, I fell from the swing and hurt my foot. You just go to the Aśoka tree and administer Dohada to it. In case it puts forth blossoms in five nights I will (heaving a sigh in the middle) do you such a favour as will satisfy your desire". I shall therefore go to the place where I have to perform her instruction. Before Bakulāvalikā turns up soon with ornaments in hand to decorate my feet, let me indulge in my sorrowful thoughts. (So saying she walks about)

विदू०–(दृष्ट्वा) **ही ही। वअस्स! एदं क्खु सीहुपाणुव्वेजिदस्स मच्छण्डिआ उवणदा।** (आश्चर्यमाश्चर्यम्। वयस्य! एतत् खलु सीधुपानोद्वेजितस्य मत्स्यण्डिकोपनता।)

Vidūṣaka (Seeing) Ha! Ha! Here is sugar for me who is disgusted with the drinking of rum.

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राजा–अये! किमेतत्।

King : Friend, what do you mean?

विदू०–एसा णादिपरिक्खिदवेसा ऊसुअवअणा एआइणी मालविआ अदूरे वट्टदि (एषा नातिपरिष्कृतवेषा उत्सुकवदना एकाकिनी मालविका अदूरे वर्तते।)

Vidūṣaka : There stands Mālavikā alone in a simple dress.

राजा–(सहर्षम्) **कथं मालविका**

King : (with joy) Is it Mālavikā?

विदू०–अह इं। (अथ किम्।)

Vidūṣaka : Yes.

राजा–शक्यमिदानीं जीवितमवलम्बितुम्–

त्वदुपलभ्य समीपगतां प्रियां हृदयमुच्छ्वसितं मम विक्लवम्।
तरुवृतां पथिकस्य जलार्थिनः सरितमारसितादिव सारसात्।। ६।।

King : Now it is possible for me to sustain my life.

Learning from your that my darling is near at hand my depressed heart feels relieved like a traveller who learns from the warbling of water-fowls that a stream frienged by the trees is very near. (6)

अथ क्व तत्रभवती?

Well, friend, where is that noble girl?

विदू०–एसा तरुराइमज्झादो णिक्कन्ता ददो ज्जेव्व परिवट्टन्ती दीसइ। (एषा तरुराजिमध्यान्निष्क्रान्ता इत एव परिवर्तमाना दृश्यते।)

Vidūṣaka : She comes this way from among the rows of trees.

राजा–(विलोक्य सहर्षम्) **वयस्य पश्याम्येनाम्।**

विपुलं नितम्बदेशे मध्ये क्षामं समुन्नतं कुचयोः।
अत्यायतं नयनयोर्मम जीवितमेतदायाति।। ७।।

King : (Looking with delight) Friend, I see her.

Broad in her hips, slender in her waist, raised in her pair

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of breasts and very much long in her eyes. She, the essence of my life, comes hither. (7)

सखे! पूर्वस्मादतिमनोहरावस्थान्तरमुपारूढा तत्रभवती।

तथा हि–

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा।
माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता।। ८।।

Friend she has improved much from her previous appearance. For

With her pale cheeks looking like the stalk of reed, she shines forth with a limited number of ornaments like a crreper of Jasmine with its leaves dried up and having only a few flowers. (8)

विदू०–एसा वि भवं विअ मअणव्वाहिण परामिट्ठा भवस्सिदि। (एषापि भवानिव मदनव्याधिना परामृष्टा भविष्यति।)

Vidūṣaka : As in the case of your majesty she too appears to has been afflicted with love.

राजा–सौहार्दमेवं पश्यति।

King : It is your friendship that so fancies.

माल०–अयं सो ललिदसुउमालदोहलापेक्खी अगिहीदकुसुमणेवत्थो उक्कण्ठिदाए मह अणुकरेदि असोओ। जाव एदस्स पच्छअसीदले सिलापट्टए णिसण्णा अप्पाणं विणोदेमि। (अयं स ललितसुकुमारदोहदापेक्षी अगृहीतकुसुमनेपथ्यः उत्कण्ठिताया मम अनुकरोत्यशोकः। यावदस्य प्रच्छायशीतले शिलापट्टके निषण्णा आत्मानं विनोदयामि।)

Mālavikā : Here is the Aśoka tree that needs the gentle dohada and which has not yet put forth the garb of flowers, imitating me in the matter of amorous anguish.

I shall take rest in this slab of stone cooled by the foliage of the tree and spend sometime.

विदू०–सुदं भवदा उक्कण्ठिदम्हि त्ति तत्तहोदी मन्तेदि। (श्रुतं भवता उत्कण्ठितास्मीति तत्रभवती मन्त्रयति।)

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Vidūṣaka : Have you heard that this noble lady is murmuring about her love lorn condition?

राजा–नैतावता भवन्तं प्रसन्नतर्कं मन्ये। कुतः–

वोढा कुरबकरजसां किसलयपुटभेदसीकरानुगतः।
अनिमित्तोत्कण्ठामपि जनयति मनसो मलयवातः।। ९।।

King : Just by this I do not agree that your guess is sound. For—

This Malaya breeze is capable of generating anxiety eventhough there be no special cause, since it carries the pollen of the Kuravaka flowers charged with the dewy spray of the opening sprouts. (9)

(मालविकोपविष्टा)

(Mālavikā sits down)

राजा–सखे! इतस्तावदावां लतान्तरितौ भवावः।

King : Friend, come here. Let us conceal ourselves behind the creepers.

विदू०–इरावदिं विअ अदूरे पेक्खामि। (इरावतीमिवादूरे प्रेक्षे।)

Vidūṣaka : It seems that Irāvatī is coming from the neighbourhood.

राजा–नहि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः। (विलोकयन् स्थितः।)

King : No, a lordly elephant never cares for the presence of a crocodile after seeing a lotus lake. (He stands gazing)

माल०–हिअअ णिरवलम्बणादो अदिभूमिलंघिणो ते मणोरहादो विरम। किं मं आसासिअ। (हृदय! निरवलम्बनाद् अतिभूमिलङ्घिनो मनोरथाद् विरम। किं मामायास्य?)

Mālavikā O my heart! Stop from this hopeless ambition that has no basis. Why do you torment me!

(विदूषको राजानं वीक्षते।)

(Vidūṣaka looks at the king)

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राजा–प्रिये! पश्य वामत्वं स्नेहस्य–

औत्सुक्यहेतुं विवृणोषि न त्वं तत्त्वावबोधैकफलो न तर्कः।
तथापि रम्भोरु करोमि लक्ष्यमात्मानमेषां परिदेवितानाम्।। १०।।

King : Darling, Look at the greatness of love.

You meant revealing the cause of your anxiety and reasoning in itself does not target at the truth. Never the less my darling, I think that I am the object of your wailings. (10)

विदू०–संपदं भवदो णिस्संसअं भविस्सदि। एसा अप्पिदमअणसंदेसा विवित्ते णं बउलावसिआ उवट्ठिदा। (सांप्रतं भवतो निःसंशयं भविष्यति। एषा अर्पितमदनसंदेशा विविक्ते ननु बकुलावलिकोपस्थिता।)

Vidūṣaka : Soon all your doubts will become clear. Here comes Bakulāvalikā to join her in her retreat and with whom I have communicated your message of love.

राजा–अपि स्मरेदसावस्मदभ्यर्थनाम्।

King : Will she remember our request at all?

विदू०–किं दाणिं एसा दासीए दुहिदा तुह गरुअं संदेसं विसुमरेदि। अहं दाव ण विसुमरेमि। (किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं विस्मरति। अहं तावन्न विस्मरामि।)

Vidu : Will this naughty girl dare to forget such a serious message of yours? Even I have not forgotten it.

(प्रविश्य चरणालङ्कारहस्ता बकुलावलिका।)

(Enter Bakulāvalikā carrying decoration for the feet in her hand)

बकु०–अवि सुहं सहीए। (अपि सुखं सख्याः।)

Bakulāvalikā : Are you all right, my friend?

माल०–अम्हो बउलावलिआ उवट्ठिदा। सहि साअदं दे। उवविस। (अहो बकुलावलिकोपस्थिता। सखि स्वागतं ते। उपविश।)

Mālavikā Ah it is Bakulāvalikā. Friend, welcome to you, sit down please.

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बकु०–(उपविश्य) **हला तुमं दाणिं जोग्गदाए णिउत्ता। ता एक्कं दे चलणं उवणेहि जाव सालत्तअं सणूउरं अ करेमि।** (सखि त्वमिदानीं योग्यतया नियुक्ता। तस्मादेकं ते चरणमुपनय यावत् सालक्तकं सनूपुरं च करोमि।)

Bakulāvalikā : (Sitting down) Friend, the queen has deputed you here considering that you belong to a noble descent. Hence stretch a foot so that I shall anoint it with red-lac juice and put an anklet on it.

माल०–(आत्मगम्) **हिअअ! अलं सुहिदाए। उवट्ठिदो अअं विहवो। कहं दाणिं अत्ताणं मोचेअं। अहवा एवं एव्व मे मिच्चुमण्डणं भविस्सदि।** (हृदय! अलं सुखितया। उपस्थितोऽयं विभवः। कथमिदानीमात्मानं मोचयेयम्। अथवा एतदेव मे मृत्युमण्डनं भविष्यति।)

Mālavikā : (To herself) O My heart, don't you exult; opportunity has arrived. How could I acquit myself. Or will it be my funeral decoration?

बकु०–किं विआरेसि। ऊसुआ क्खु इमस्स तवणीआसोअस्स कुसुमोग्गमे देवी। (किं विचारयसि। उत्सुका खल्वस्य तपनीयाशोकस्य कुसुमोद्गमेन देवी।)

Bakulāvalikā What are you thinking about? Queen is auxious of the blossoming of this golden Aśoka tree.

राजा–कथमशोकदोहदनिमित्तोऽयमारम्भः।

King : Oh! This preparation for the dohada of the Aśoka tree?

विदू०–किं णु क्खु जाणासि तुमं। मह कालणादो देवी मं अन्ते उरणेवच्छेण योजइस्सदि त्ति। (किं नु खलु जानासि त्वम् 'मम कारणाद् देवी इमामन्तःपुरनेपथ्येन योजयिष्यती'–ति।)

Vidūṣaka : Dont you know they the queen will not decorate her with the ornaments of the harem without any specific reason.

माल०–हला मरिसेहि दाव णं। (सखि मर्षय तावदेनम्।)

Mālavikā : Friend, Kindly excuse me. (She stretches out her foot)

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(पादमुपहरति)

बकु०–अइ सरीरअं सि मे। (अयि शरीरमसि मे।)

(नाट्येन चरणसंस्कारमारभते।)

Bakulāvalikā : Dear, you are my own body. (Enacts the decoration of the foot)

राजा–

चरणान्तनिवेशितां प्रियायाः सरसां पश्य वयस्य रागलेखाम्।
प्रथमामिव पल्लवप्रसूतिं हरदग्धस्य मनोभवद्रुमस्य।। ११।।

King : See my friend, the wet line of red-lac anointed on the foot of my beloved which looks like the first sprouting of the tree of love burnt to ashes by Śiva. (11)

विदू०–चलणाणुरूवो तत्तहोदीए अहिआरो उवक्खित्तो। (चरणानुरूपस्तत्र-भवत्या अधिकार उपक्षिप्तः।)

Vidūṣaka : The queen has entrusted her with a work quite in keeping with the splendour of her foot.

राजा–सम्यगाह भवान्।

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन।
अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरसं वा कान्तमार्द्रापराधम्।। १२।।

King : You have rightly observed.

With the toe of her foot tinged with juice resembling the fresh sprout and with the radiant nails, the youthful damsel deserves to touch two things, the Aśoka tree waiting for dohada to put forth blossoms and the bowed head of the lover fresh from amorous offence. (12)

विदू०–पहरिस्सदि तत्तहोदी तुमं अवरद्धम्। (प्रहरिष्यति तत्रभवती त्वामपराद्धम्।)

Vidūṣaka : The noble girl will beat you for your offence.

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राजा–मूर्ध्ना प्रतिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य।

King : I accept the word of the Brahmin with bowed head.

(ततः प्रविशति युक्तमदा इरावती चेटी च।)

(Now enter Irāvatī moderatly drunk and her maid-servant).

इरा०–हञ्जे णिउणिए! सुणामि बहुसो मदो किल इत्थिआजणस्स विसेसमण्डणं त्ति। अवि सच्चो एसो लोअवाओ। (चेटि निपुणिके! श्रृणोमि बहुशो मदः किल स्त्रीजनस्य विशेषमण्डनमिति। अपि सत्य एष लोकवादः।)

Irāvatī : O Friend, Nipuṇikā, I have often heard that intoxication is an ornament to woman. Is that popular saying true.

निपु०–पढमं लोअवाओ एव्व अज्ज सच्चो संवुत्तो। (प्रथमं लोकवाद एवाद्य सत्यः संवृतः।)

Nipuṇikā : First if was a popular saying, but now if has proved true.

इरा०–अलं मयि सिणेहेण। कहेहि कुदो दाणिं ओगमिदव्वं दोलाघरं पढमं गदो भट्टा ण वेत्ति। (अलं मयि स्नेहेन। कथय कुत इदनीमवगन्तव्यं दोलागृहं प्रथमं गतो भर्ता न वेति।)

Irāvatī : Enough with my flattering. How do you know that may husband had already gone to the swing arbour.

निपु०–भट्टिणीए अखिण्डदादो पणआदो। (भट्टिन्या अखण्डितात् प्रणयात्।)

Nipuṇikā : Since you are the target of his unbroken love.

इरा०–अलं सेवाए। मज्झत्थदं परिगाहिअ भणाहि। (अलं सेवया। मध्यस्थतां परिगृह्य भण।)

Irāvatī : Enough with your partiality. Say as a detached person.

निपु०–वसन्तोस्सवुवाअणलोलुवेण अज्जगोदमेण कहिअं तुवरदु भट्टिणी त्ति। (वसन्तोत्सवोपायनलोलुपेनार्यगौतमेन कथितं त्वरतां भट्टिनीति।)

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Nipuṇikā : I have been told by Gautama who is greedy of normal presents. Your highness may hasten.

इरा०–(अवस्थासदृशं परिक्रम्य) **हञ्जे! मदेण किलाअमाणं अत्ताण अज्जउत्तस्स दंसणे हिअअं तुवरेदि। चलणा उ ण मह पसरन्ति।** (चेटि! मदेन क्लाम्यमानमात्मानमार्यपुत्रस्य दर्शने हृदयं त्वरयतिं, चरणौ पुनर्न मम प्रसरतः।)

Irāvatī : (Pacing about according to her present condition) my heart pushes me forward to see my husband though I am well excited with intoxication. My feet fail me on the path.

निपु०–णं संपत्ते मह दोलाघरं। (ननु संप्राप्ते स्वो दोलागृहम्।)

Nipuṇikā : we have ahead reached the swinging bower.

इरा०–णिउणिए! अज्जउत्तो एत्थ ण दीसदि। (निपुणिके! आर्यपुत्रोऽत्र न दृश्यते।)

Irāvatī : O Nipuṇikā, the husband is not seen here.

निपु०–णं भट्टिणीए ओलोअदु। परिहासणिमित्तं कहिं वि अदिट्ठेण भत्तुणा होदव्वं। अम्हे वि पिअंगुलदापरिक्खित्तं असोअसिलापट्टअं पविसामो। (ननु भट्टिन्यवलोकयतु। परिहासनिमित्तं कुत्राप्यदृष्टेन भर्त्रा भवितव्यम्। आवामपि प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टकं प्रविशावः।)

Nipuṇikā : Look around your highness. He must be concealing himself of somewhere for fun. Let us reach the stone-slab under the Aśoka tree surrounded by the creepers of Priyaṅgu.

इरा०–तह। (तथा)

Irāvatī : That is right.

निपु०–(विलोक्य) **आलोअदु भट्टिणी चूदङ्कुरं विचिण्णन्तीणं पिपीलिआहिं दंसिदं।** (अवलोकयतु भट्टिनी चूताङ्कुरं विचिन्वत्योः पिपीलिकाभिर्दष्टम्।)

Nipuṇikā (Looking around) Look here, queen. Red ants are stinging us while trying to disturb the buds of mango trees.

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इरा०–कहं विअ एदं। (कथमिवेदम्।)

Irāvatī : What do you mean.

निपु०–एसा असोअपादवच्छाआए मालविआए बउलावलिआ चलणालंकारं णिव्वट्टेदि। (एषाशोकपादपच्छायायां मालविकाया बकुलावलिका चरणालङ्कारं निर्वतयति।)

Nipuṇikā : Here Bakulāvalikā is decorating the foot of Mālavikā under the shade of the Aśoka tree.

इरा०–(शङ्कां रूपयित्वा) **अभूमी इअं मालविआए! कहं एत्थ तक्केसि।** (अभूमिरियं मालविकायाः। कथमत्र तर्कयसि।)

Irāvatī : (Showing suspicion) This is not the place for Mālavikā. What do you think about it?

निपु०–तक्केमि दोलापरिब्भंसिदाए सरुअचलणाऐ देवीए असोअदोहलाहिआरे मालविआ णिउत्तेत्ति। अण्णहा कहं देवी सअंधारिअं णूउरजुअलं परिअणस्स अब्भणुजाणिस्सदि। (तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्याऽशोकदोहदाधिकारे मालविका नियुक्तेति। अन्यथा कथं देवी स्वयं धारितं नूपूरयुगलं परिजनस्याभ्यनुज्ञास्यति।)

Nipuṇikā : I guess that she must have been deputed to perform the dohada to the Aśoka tree by the queen who has sprained her ankle by falling from the swing. Otherwise how would the queen allow her anklets to be put on by her servant.

इरा०–महदी क्खु से संभावणा। (महती खल्वस्याः संभावना।)

Irāvatī : It is a great honour for that girl.

निपु०–किं ण अण्णेसीअदि भट्टा। (किं नान्विष्यते भर्ता।)

Nipuṇikā : Why don't you seek for the lord?

इरा०–हला ण मे चलणा अण्णदो पवट्टन्ति। मदो मं विआरेदि। आसंकिदस्स दाव अन्त गमिस्सं। (मालविकां निर्वर्ण्य। निरूप्यात्मगतम्।) **ठाणे क्खु कादरं मे हिअअं।** (सखि! न मे चरणावन्यतः प्रवर्तेते। मदो मां विकारयति। आशङ्कितस्य तावदन्तं गमिष्यामि।

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(मालविकां निर्वर्ण्य, निरूप्यात्मगतम्) स्थाने खलु कातरं मे हृदयम्।)

Irāvatī : My feet are unable to move forward. Further my mind is not well. Let use clear my doubt. (Looking at Mālavikā; to herself) It is just proper that my mind should get suspicious.

बकु०–(मालविकायै चरणं दर्शयन्ती) **अवि रोअदि दे राअरेहाविण्णासो।** (अपि रोचते ते रागरेखाविन्यासः।)

Bakulāvalikā : (Pointing out her foot to Mālavikā) Do you like the application of red lac on your foot?

माल०–हला! अत्तणो चलणं त्ति लज्जेमि णं पसंसिदुं। केण पसाहणकलाए अहिणीदासि। (सखि! आत्मनश्चरण इति लज्जे एनं प्रशंसितुम्। केन प्रसाधनकलायामभिनीतासि।)

Mālavikā : I am shy of praising you. Tell me who trained you in the art of decoration.

बकु०–एत्थ क्खु भत्तुणो सीसम्हि। (अत्र खलु भर्तुः शिष्यास्मि।)

Bakulāvalikā : Here I am the disciple of your lord.

विदू०–तुवरेहि दाव णं गुरुदक्खिणाए। (त्वरय तावदेनां गुरुदक्षिणायै।)

Vidūṣaka : Then hasten to give the tution fee?

माल०–दिट्ठिआ ण गव्विदासि। (दिष्ट्या न गर्वितासि।)

Mālavikā : Fortunately you are not puffed up with pride?

बकु०–उवदेसाणुरूवा चलणा लम्भिअ अज्ज दाव गव्विदा भविस्सं। (रागं विलोक्यात्मगतम्) **हन्त सिद्धो मे दप्पो।** (प्रकाशम्) **सहि एक्कस्स दे चलणस्स अवसिदो राअणिक्खेवो। केवलं मुहमारुदो लम्भइदव्वो। अहवा पवादं एदं ठाणं।** (उपदेशानुरूपौ चरणौ लब्ध्वा अद्य तावद् गर्विता भविष्यामि। हन्त सिद्धो मे दर्पः। (प्रकाशम्) सखि एकस्य ते चरणस्यावसितो रागनिक्षेपः। केवलं मुखमारुतो लम्भयितव्यः। अथवा प्रवातमेतत् स्थानम्।)

Bakulāvalikā : Now I shall feel proud in getting a suitable pair of feet where I can show my art. (To herself) my mission has succeeded. (Looking at the colour; Aloud) Friend, I have

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finished the decoration of one of your feet. It only remains to blow my breath on it, or rather this is an airy location.

राजा–सखे! पश्य–

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन शोषयितुम्।
प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे।। १३।।

King : Friend. You see! You see!

Her feet tinged with the wet juice of lac is about to be blown by the breath of the mouth giving me an excellent opportunity to make it dry. (13)

विदू०–कुदो दे अणुसओ। चिरं भवदा एदं कमेण अणुभविदव्वं। (कुतस्तेऽनुशयः। चिरं भवता एतत् क्रमेणानुभवितव्यम्।)

Vidūṣaka : Why should you be anxious. In due course you will get enough opportunity to enjoy it.

बकु०–सहि! अरुणसतपत्तं विअ सोहदि दे चलणं। सव्वहा भत्तुणो अंकपरिवट्टिणी होहि। (सखि! अरुणशतपत्रमिव शोभते ते चरणम्। सवर्था भर्तुरङ्कपरिवर्तिनी भव।) (इरावती निपुणिकामवेक्षते।)

Bakulāvalikā : Friend, Your foot shines like a red lotus. By all means get into the lap of your lord. (Irāvatī looks at Nipuṇikā)

राजा–ममेयमाशीः।

King : This is a blessing to me.

माल०–हला मा अवअणीअं मन्तेहि। (सखि मा अवचनीयं मन्त्रयस्व।)

Mālavikā : Friend, don't you say improper things.

बकु०–मन्तइदव्वं एव्व मन्तिदं मए। (मन्त्रयितव्यमेव मन्त्रितं मया।)

Bakulāvalikā : What I have said is fit to be spoken.

माल०–पिआ क्खु अहं तव। (प्रिया खल्वहं तव।)

Mālavikā : Am I not your close friend?

बकु०–ण केवलं मह। (न केवलं मम।)

Bakulāvaikā : Not only mine.

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माल०–कस्स वा अण्णस्स। (कस्य वान्यस्य।)

Mālavikā : Whose else?

बकु०–गुणेसु अहिणिवेसिणो भत्तुणो वि। (गुणेष्वभिनिवेशिनी भर्तुरपि।)
Bakulāvalikā : Also of his majesty who takes delight in virtues.

माल०–अलिअं मन्तेसि। एदं एव्व मइ णत्थि। (अलीकं मन्त्रयसे। एतदेव मयि नास्ति।)

Mālavikā : You are telling falsehood. That is not at all in me.

बकु०–सच्चं तुइ णत्थि। अत्तुणो किसेसु सुन्दरपाण्डरेसु दीसइ अंगेसु। (सत्यं त्वयि नास्ति। भर्तुः कृशेषु सुन्दरपाण्डुरे दृश्यते अङ्गेषु।)

Bakulāvalikā : True it is not in you. But it is seen in the emaciated and pale limbs of the lord.

निपु०–पढमं गणिदं विअ हदासए उत्तरं। (प्रथमं गणितमिव हताशाया उत्तरम्।)

Nipuṇikā : The answer of the despicable one seems to be ready made.

बकु०–अणुराओ अणुराएण परिक्खिदव्वो त्ति सुअणवअणं पमाणीकरेहि। (अनुरागोऽनुरागेण परीक्षितव्य इति सुजनवचनं प्रमाणीकुरु।)

Bakulāvalikā : Have trust in the saying of the noble that love is to be tested by love.

माल०–किं अत्तणो छन्देण मन्तेसि (किमात्मनश्छन्देन मन्त्रयसि।)

Mālavikā : Do you say this on your own accord.

बकु०–णहि णहि। भतुणो क्खु एदाइँ पणअमिदुलाइँ अक्खराइँ वत्तन्तरिताइँ। (नहि नहि। भर्तुः खल्वेतानि प्रणयमृदुलान्यक्षराणि वक्त्रान्तरितानि।)

Bakulavalika : No, No! These are the very words of the king sweet with love, but uttered through the mouth of another.

माल०–हला! देवीं चन्तिअ ण मे हिअअं विस्ससदि। (सखि! देवीं चिन्तयित्वा न मे हृदयं विश्वसिति।)

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Mālavikā : Friend, thinking of the queen, I don't dare to show my feelings.

बकु०–मुद्धे! भमरसंपादो भविस्सदि त्ति वसन्तावदारसव्वस्सं किं ण चूदप्पसवो ओदंसिदव्वो। (मुग्धे! भ्रमरसंपातो भविष्यतीति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसितव्यः।)

Bakulāvalikā : O timid one! Should one avoid the decoration of the tresses with mango blossoms, the quintessance of the vernal season, simply because there will be bees swarming round them?

माल०–तुमं दाव दुज्जादे गच्छन्तस्स सहायिणी होसि। (त्वं तावद् दुर्जाते गच्छतः सहायिनी भव।)

Mālavikā : You should help me when I am in deep trouble.

बकु०–विमद्दसुरही बउलावलिआ क्खु अहं। (विमर्दसुरभिर्बकुलावलिका खल्वहम्।)

Bakulāvalikā : I am indeed Bakulāvalikā (bunch of Bakulā flowers) which sends forth fragrance when it is pressed.

राजा–साधु बकुलावलिके साधु।

भावज्ञानानन्तरं प्रस्तुतेन
प्रत्याख्याने दत्तयुक्तोत्तरेण।
वाक्येनेयं स्थापिता स्वे निदेशे
स्थाने प्राणाः कामिनां दूत्यधीनाः।। १४।।

King : Well said, Bakulāvalikā, well said:

By your speech you introduced the subject after knowing her mind and giving suitable answer when she objected to, you have established the firmness of her resolve and it is true that the lives of the lovers depend on female go-betweens. (14)

इरा०–हञ्जे! पेक्ख कारिदं एव्व वउलावलिआए एदस्सिं पदं मालविआए। (सखि! पश्य कारितमेव बकुलावलिकया एतस्मिन् पदं मालविकायाः।)

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Irāvatī : Friend you see, you see, Bakulāvalikā has already initiated Mālavikā in her love towards the king.

निपु०–भट्टिणि! अहिआरस्स उइदो उवदेसो। (भट्टिनि! अधिकारस्योचित उपदेशः।)

Nipuṇikā : Her Highness. Often an advise causes anxcity to one who who is not at all affected.

इरा०–ठाणे क्खु संकिदं मे हिअअं। गहीदत्था अणन्तरं चिन्तइस्सं। (स्थाने खलु शङ्कितं मे हृदयम्। गृहीतार्था अनन्तरं चिन्तयिष्यामि।)

Irāvatī : What my heart has doubted has become true. After knowing the full truth I shall think about it.

बकु०–एसो दुदीओ वि दे णिव्वुत्तपरिकम्मा चलणो। जाव णं सणूउरं करेमि। (नाट्येन नुपुरयुगलमामुच्य)। **हला! उट्ठेहि। असोअविआसइत्तअं देवीए णिओअं अणुचिट्ठ।** (एष द्वितीयोऽपि ते निर्वृत्तपरिकर्मा चरणः। यावदेनं सनूपुरं करोमि। (नाट्येन नुपुरयुगलमामुच्य) हला! उत्तिष्ठ। अशोकविकासयितृकं देव्या नियोगमनुतिष्ठ।)

Bakulāvalikā : Now I have anointed the second foot also. I shall just put anklets on both. (Enacts putting on a pair of anklets). Friend, now get up. Perform your duty ordained by the queen which is to make the Aśoka tree put forth blossoms.

(उभे उत्तिष्ठतः।)

(Both get up)

इरा०–सुदो देवीए णिआओ। होदु दाणिं। (श्रुतो देव्या नियोगः। भवत्विदानीम्।)

Irāvatī : Did you hear that it is the command of the queen. Let it be so for the present.

बकु०–एसो उवारूढराओ उअभोअक्खमो पुरदो दे वट्टइ। (एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते।)

Bakulāvalikā : Here stands before you the one who is full of rāga (passion) and who is fit to be enjoyed.

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माल०–(सहर्षम्) किं भट्टा (किं भर्ता।)

Mālavikā : (with joy) Is it my lord.

बकु०–(सस्मितम्।) **ण दाव भट्टा। एसो असोअसाहावलम्बी पल्लवगुच्छओ। ओदंसेहि णं।** (न तावद् भर्ता। एषः अशोकशाखावलम्बी पल्लवगुच्छः। अवतंसयैनम्।) मालविका विषादं नाटयति।)

Bakulāvalikā : (Smiling) Not your lord. This cluster of tender shoots hanging down from the branches of the Aśoka tree. Make it your ear ornament. (Mālavikā gets upset)

विदू०–**सुदं भवदा।** (श्रुतं भवता।)

Vidūṣaka : I suppose, your highness has heard it!

राजा–**सखे। पर्याप्तमेतावता कामिनाम्**–

अनातुरोत्कण्ठितयोः प्रसिद्ध्यता
समागमेनापि रतिर्न मां प्रति।
परस्परप्राप्तिनिराशयोर् वरं
शरीरनाशोऽपि समानुरागयोः।। १५।।

King :Friend, This is just enough for the lovers.

The union between two persons, though successful, one of whom is indifferent and the other ardently longing, is not to my liking, it is better that an equally longing pair should meet with death even though despairing of mutual union. (15)

(मालविका रचितपल्लवावतंसा पादमशोकाय प्रहिणोति।)

(Mālavikā adorning the ear with tender shoots gracefully touches the Aśoka with her foot).

राजा–**वयस्य!**

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति।
उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये।। १६।।

King : O friend.

After taking the shoots that adorns her ear, this girl offers

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her foot to the tree. In this happy exchange b :tween the two, I should think myself to be duped. (16)

बकु०–हला! णत्थि दे देसो। णिग्गुणो अअं असोओ जइ कुसुमोब्भेदमन्थरो भवे जो दे चलणसक्कारं लंभिओ। (सखि! नास्ति ते दोषः। निर्गुणोऽयमशोकः, यदि कुसुमोद्भेदमन्थरो भवेत्, यस्ते चरणसत्कारं लम्भितः।)

Bakulāvalikā : Friend you are not at fault. If he still proves slow in putting forth flowers even after being honoured with the touch of your foot, this Aśoka tree itself will prove without any merit.

राजा–

अनेन तनुमध्यया मुखरनूपुराराविणा
नवाम्बुरुहकोमलेन चरणेन संभावितः।
अशोक यदि सद्य एव मुकुलैर्न संपत्स्यसे
वृथा वहसि दोहदं ललितकामिसाधारणम्।। १७।।

King : O Aśoka tree, after having been honoured by the foot of this graceful girl (slender-waisted) soft as the fresh lotus and gingling with the sound of anklets, of you fail to blossom with bunds at once, invain indeed your sharing the dohada along with handsome lovers. (17)

सखे! वचनानुसरणपूर्वकं प्रवेष्टुमिच्छामि।

Friend, I wish to announce myself with some excuse for speaking.

विदू०–एहि। णं परिहासइस्सं। (एहि एनां परिहासयिष्यामि।)

Vidūṣaka : Come along, I shall make fun of her.

(उभौ प्रवेशं कुरुतः।)

(Both enter)

निपु०–भट्टिणि भट्टिणि! भट्टा एत्थ पविससि। (भट्टिनि भट्टिनि! भर्ताऽत्र प्रविशति।)

Nipuṇikā : Queen, the king enters herein.

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इरा०–इदं मम पढमं चिन्तिदं हिअएण। (एतन्मम प्रथमं चिन्तितं हृदयेन)

Irāvatī : That is what I thought at first.

विदू०–(उपेत्य) **भोदि जुत्तं णाम अत्तभवदो पिअवअस्सो अअं असोओ णं वामपादेण ताडिदुं?** (भवति। युक्तं नाम अत्रभवतः प्रियवयस्योऽयमशोको ननु वामपादेन ताडयितुम्?

Vidūṣaka : (Approaching) madam, it is not proper for you to kick this Aśoka tree, a dear friend of this our highness with your left foot.

उभे–(संसभ्रमम्) **अम्हो भट्टा।** (अहो भर्ता।)

Both : (In anxiety) Oh, It is the King.

विदू०–बउलावलिए। गहीदत्थाए तुइ अत्तहोदी ईरिसं अविणअं करन्ती कीस णं णिवारिदा। (बकुलावलिके! गृहीतार्थया त्वयात्रभवती ईदृशमविनयं कुर्वन्ती कस्मान्न निवारिता।)

Vidūṣaka : O Bakulāvalikā, since you are in the know of things why did not you prevent this noble damsel from committing this misbehaviour?

(मालविका भयं रूपयति।)

(Mālavikā gesticulates fear)

निपु०–भट्टिणि पेक्ख। किं पउत्तं अज्जगोदमेण। (भट्टिनि! पश्य। किं प्रवृत्तमार्यगौतमेन।

Nipuṇikā : Queen, see the behaviour of venerable Gautama.

इरा०–कहं क्खु बह्मबन्धू अण्णहा जीविस्सदि। (कथं खलु ब्रह्मबन्धुरन्यथा जीविष्यति।)

Irāvatī : How could otherwise this wretched Brahmin find a living.

बकु०–अज्ज! एसा देवीए णिओअं अणुचिट्ठदि। एदस्सिं अदिक्कमे परवदी इअं। पसीददु भट्टा। (आर्य! एषा देव्या नियोगमनुतिष्ठति। एतस्मिन्नतिक्रमे परवतीयम्। प्रसीदतु भर्ता।)

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Bakulāvalikā : Sir, she was obeying the order of the queen. In this act of tresspass she is under compulsion. May the lord be pleased to excuse her.

(आत्मना सहैनां प्रणिपातयति।)

(Makes Mālavikā fall at his feet along with her)

राजा–यद्येवमनपराद्धासि। उत्तिष्ठ भद्रे!

King : If so you are not at fault. O noble lady get up.

(हस्तेन गृहीत्वैनामुत्थापयति।)

(He raises her by the hand).

विदू०–जुज्जइ देवी एत्थ माणइदव्वा। (युज्यते देवी अत्र मानयितव्या।)

Vidūṣaka : It is all right. The queen has to be obeyed.

राजा–(विहस्य)

किसलयमृदोर्विलासिनि कठिने निहितस्य पादपस्कन्धे।
चरणस्य न ते बाधा संप्रति वामोरु! वामस्य।। १८।।

King (smiling) O my graceful darling I suppose that there is no pain for your left foot as tender as the shoot by placing it on the rough trunk of the tree. (18)

(मालविका लज्जां नाटयति।)

(Mālavikā blushess)

इरा०–अहो णवणीदकप्पहिअओ अज्जउत्तो। (अहो नवनीतकल्पहृदय आर्यपुत्रः।)

Irāvatī : Oh : The heart of my lord in an tender as fresh butter.

माल०–बउलावलिए। एहि। अणुट्ठिदं अत्तणो णिओअं देवीए णिवेदेम्ह। (बकुलावलिके! एहि! अनुष्ठितमात्मनो नियोगं देव्यै निवेदयावः।

Mālavikā : O Bakulāvalikā, come along, we shall report to the queen that we have done our duty.

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बकु०–विण्णावेहि भट्टारं विसज्जेहि त्ति। (विज्ञापय भर्तारं विसर्जयेति।)

Bakulāvalikā : Then request the king to grant you permission to leave.

राजा–भद्रे यास्यसि। मम तावदुत्पन्नावसरमर्थित्वं श्रूयताम्।

King : O noble girl, you may go. But listen to my request for which this is the proper opportunity.

बकु०–अवहिदा सुणाहि। आणवेदु भट्टा। (अवहिता शृणु। आज्ञापयतु भर्ता।)

Bakulāvalikā : Listen with attention. May your honour command.

राजा–

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात् प्रभृति।
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः।। १७।।

King : For quite some time this person too has not found the flower of happiness and hence likewise by your nectarine touch complete the dohada to this person who finds no other pleasure. (19)

इरा०–(सहसोपसृत्य) **पूरेहि पूरेहि। असोओ कुसुमं ण दंसेदि। अअं उण पुप्फदि एव्व।** (पूरय पूरय। अशोकः कुसुमं न दर्शयति। अयं पुनः पुष्पत्येव।)

Irāvatī : (Approaching hastily complete if, complete it. The Aśoka does not put forth blossoms. But he will not only bear flowers but also the fruit.

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः।)

(All are confused on seeing Irāvatī)

राजा–(अपवार्य) **वयस्य। का प्रतिपत्तिरत्र।**

King : (Aside) Friend, what is our recourse now!

विदू०–किं अण्णं। जंघाबलं एव्व। (किमन्यत्। जङ्घाबलमेव।)

Vidūṣaka : What else, show the might of the heels.

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इरा०–बउलावलिए। तुए साहु उवक्कन्तं। दाणिं सफलब्भत्थणं करेहि अज्जउत्तं। (बकुलावलिके! त्वया साधूपक्रान्तम्। इदानीं सफलाभ्यर्थिनं कुरु आर्यपुत्रम्।)

Irāvatī : O Bakulāvalikā, you have begun well. O Mālavikā you may now fulfil the hopes of my lord.

उभे–पसीददु भट्टिणो। काओ अम्हे भत्तुणो पणअपरिग्गहस्स। (प्रसीदतु भट्टिनी। के आवां भर्तुः प्रणयपरिग्रहस्य।)

Both : Please your majesty. Who are we to be admitted into the love affairs of the king.

(निष्क्रान्ते।)

(Both go away)

इरा०–अविसस्सणीआ पुरिसा। अत्तणो वञ्चणवअणं पमाणीकरिअ आक्खिताए वाहजणगदगहीदचिताए विअ हरिणीए एदं ण विण्णादं मए। (अविश्वसनीयाः पुरुषाः। आत्मनो वञ्चनावचनं प्रमाणीकृत्याक्षिप्तया व्याधजनगीतगृहीतचित्तयेव हरिण्या एतन्न विज्ञातं मया।)

Irāvatī : Ah. The menfolk are never to be trusted. The deceit played was not at all known to me like an unsuspecting fawn that is drawn by the music of the hunters.

विदू०–(जनान्तिकम्) **भो पडिपज्जेहि किंपि उत्तरम्। कम्मग्गहीदेण वि कुम्भीलएण संधिच्छेदे सिक्खिओम्मि त्ति वत्तव्वं होदि।** (भो प्रतिपद्यस्व किमप्युत्तरम्। कर्मगृहीतेनापि कुम्भीलकेन संधिच्छेदे शिक्षिताऽस्मीति वक्तव्यं भवति।)

Vidūṣaka : (Aside) Sir, find out some answer. The thief caught in the act of breaking the walls could retort saying that he was practising the art of boring the walls.

राजा–सुन्दरि! न मे मालविकया कश्चिदर्थः मया त्वं चिरयसीति यथाकथंचिदात्मा विनोदितः।

King : O beautiful one, there is really no interest for me in regard to Mālavikā. I have been joking with her since you were late.

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इरा०–विस्सणीओसि। ण मए विण्णादं ईरिसं विणोदवुत्तन्तं अज्जउत्तेण उवलद्धं त्ति। अण्णहा दुक्खभाइणीए एव्वं ण करीअदि। (विश्वसनीयोऽसि। न मया विज्ञातम् ईदृशो विनोदवृत्तान्तः, आर्यपुत्रेणोपलब्ध इति। अन्यथा दुःखभागिन्या एवं न क्रियते।)

Irāvatī : I should believe you? I did not know that my husband has obtained such a means of amusement. Otherwise unfortunate as I am, myself would not have interfered like this.

विदू०–मा दाव अत्तभोदो दक्खिण्णस्य उवरोहं करेहि। समावदिट्ठेण देवीए परिचारिआइत्थिआजणेन संकहावि जइ वारीअदि एत्थ तुमं एव्व पमाणं। (मा तावदत्रभवतो दाक्षिण्यस्योपरोधं कुरु। समीपदृष्टेन देव्याः परिचारिकास्त्रीजनेन संकथापि यदि वार्यते अत्र त्वमेव प्रमाणम्।)

Vidūṣaka : Don't you please attribute any discourtesy on the part of his highness. You are the sole authority to judge on this. Whether it is a crime to flirt with the servant-maid of the queen, met quite causually.

इरा०–णं संकहा णाम होदु। किंति अत्ताणं आआसइस्सं। (ननु संकथा नाम भवतु। किमित्यात्मानमायासयिष्यामि।)

Irāvatī : Let if be a chit-chat, why should I worry over it.

(रुषा प्रस्थिता)

(So saying she starts in fury).

राजा–(अनुसरन्) **प्रसीदतु भवती।**

King : (Following her) Be pleased, O queen.

(इरावती रसनासंदानितचरणा व्रजत्येव)

(Irāvatī continues walking fettered with her gridle string)

राजा–सुन्दरि! न शोभते प्रणयिनि जने निरपेक्षता।

King : O beautiful lady, it is not proper to ignore your devoted lover.

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इरा०–सठ। अविस्ससणोअहिअओसि। (शठ! अविश्वसनीयहृदयोऽसि।)

Irāvatī : O knave, you could never be trusted.

राजा–

शठ इति मयि तावदस्तु ते
परिचयवत्यवधीरणा प्रिये।
चरणपतितया न चण्डि! तां
विसृजसि मेखलयापि याचिता? ।। २०।।

King : O darling the word that I am a knave can be used by you in respect to me as I am familiar to you. But Oh! irate woman, you should not ignore the pleading of this girdle that has fallen at your feet. (20)

इरा०–इअं पि हदासा तुमं एव्व अणुसरदि। (इयमपि हताशा त्वामेवानुसरति।)

Irāvatī : Let this wretch of a girdle serve you.

(इति रसनामादाय राजानं ताडयितुमिच्छति।)

(She takes the girdle and wants to thrash the king)

राजा–वयस्य! इयमिरावती

बाष्पासारा हेमकाञ्चीगुणेन
श्रोणीविम्बादप्युपेक्षाच्युतेन।
चण्डी चण्डं हन्तुमभ्युद्यता मां
विद्युद्दाम्ना मेघराजीव विन्ध्यम्।। २१।।

King : O friend, see this irate Irāvatī,

Shedding tears, profusely wants to lash me, cruel as I am, with the golden girdle that had slipped down owing to her inadvertance like an array of flashing clouds that strikes the Vindhya mountain with the streaks of lightning. (21)

इरा०–किं मं एव्व भूओ वि अवरद्धं करेसि। (किं मामेव भूयोऽप्यपराद्धां करोषि।)

Irāvatī : Why do you make me all the more offended. (She holds back the girdle)

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राजा–(सरसनं हस्तमवलम्बयति)

अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि।
वर्धयसि विलसितं त्वं दासजनायाद्य कुप्यसि च ।। २२।।

King : O curly haired one, why do you withhold the punishment already initiated on me, the offender? You increase your grace and get angry with your slave too. (22)

नूनमिदमनुज्ञातम्। (पादयोः पतति)

(To himself) Surely this is permitted (Thus saying he falls at her feet)

इरा०–ण क्खु इमे मालविआचलणा जा दे हरिसदोहलं पूरयिस्सन्ति। (न खल्विमौ मालविकाचरणौ यौ ते हर्षदोहदं पूरयिष्यतः।)

Irāvatī : These are not the feet of Mālavikā, which are to give a pleasurable dohada to you.

(निष्क्रान्ता सह चेट्या)

(Exit with her maid-servant).

विदू०–उट्ठेहि किदप्पसादोऽसि। (उत्तिष्ट। कृतप्रसादोऽसि।)

Vidūṣaka : Get up, you are pardoned!

राजा–(उत्थायेरावतीमपश्यन्) **तत्कथं गतैव प्रिया।**

King : (Getting up, and not seeing Irāvatī) Alas! my darling has gone away.

विदू०–अवस्स। दिट्ठिआ इमस्स अविणअस्स अप्पसण्णा गदा एसा। ता वअं सिग्धं अवक्कमाम जाव अंगारओ रासिं विअ अणुवंकं परिगमणं ण करेदि। (वयस्य! दिष्ट्या अनेनाविनयेन अप्रसन्ना गतैषा तद् वयं शीघ्रमपक्रमामः यावदङ्गारको राशिमिवानुवक्रं प्रतिगमनं न करोति।)

Vidūṣaka : Friend, luckily she has gone away displeased with your misconduct. Let us leave the place in haste before she returns like the mars that returns back to his earlier position.

राजा–अहो मदनस्य वैषम्यम्।

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मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम्।
एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता।। २३।।

King : Oh the trouble with the god of love!

With my mind captivated by my darling (Mālavikā) I should think the disregard meted out to me by her (Irāvatī) for my falling at her feet as a service, for I can under this pretext ignore the irate queen for the time being even though she has love for me.

(निष्क्रान्तः सह वयस्येन)

(Pacing about : Exeunt All)

।। इति तृतीयोऽङ्कः।।

End of the Third Act.

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चतुर्थोऽङ्कः

ACT IV

(ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च।)

(Enter the king in a state of anxiety and an attendant)

राजा–(आत्मगतम्)

तामाश्रित्य श्रुतिपथगतामाशया बद्धमूलः
संप्राप्तायां नयनविषयं रूढरागप्रवालः।
हस्तस्पर्शैर्मुकुलित इव व्यक्तरोमोद्गमत्वात्
कुर्यात् कान्तं मनसिजतरुर् मां रसज्ञं फलस्य।। १।।

King (To himself)

Once I happened to hear about her the tree of love became firmly rooted prompted by desire. Once she came to my view it grew putting forth sprouts in the form of intense passion. With the touch of my hand it seemed to blossom by way of horripilation. Will that tree of love make me a delightful taster of its fruit too. (1)

(प्रकाशम्) सखे गौतम!

(Aloud) O Gautama! My friend!

प्रती०–जेदु जेदु भट्टा। असंणिहिदो गोदमो। (जयतु जयतु भर्ता। असंनिहितो गौतमः।)

Attendant : Hail victory to the king. Gautama is not present here.

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राजा–(आत्मगतम्) **आः मालविकावृत्तान्तज्ञानाय मया प्रेषितः।**

King (To himself oh, I had sent him to ascertain the matter regarding Mālavikā.

विदू०–(प्रविश्य) **बड्ढदु भवं।** (वर्धतां भवान्।)

Vidūṣaka : (Entering) Prosperity to your highness.

राजा–जयसेने! जानीहि तावत् क्व देवी धारिणी सरुजचरणत्वाद् विनोद्यत इति।

King : O Jayasenā, Do you know where Queen Dhāriṇi is? And how she relaxes herself as she has sprained her foot.

प्रती०–जं देव आणिवेदि। (यद् देव आज्ञापयति। (निष्क्रान्ता)

Attendant : As my lord commands (Exit)

राजा–गौतम! को वृत्तान्तस्तत्रभवत्यास्ते सख्याः?

King : Gautama, what is the news about your friend, the noble lady!

विदू०–जो बिडालगहीदाए परहुदिआए। (यो बिडालगृहीतायाः परभृतिकायाः।)

Vidūṣaka : It is just like that of a cuckoo caught by a cat.

राजा–(सविषादम्) **कथमिव?**

King : (Sorrowfully) How is it?

विदू०–सा क्खु तवस्सिणी तए ण पिंगलच्छीए सारभाण्डभूघरए गुहाए विअ णिक्खित्ता। (सा खलु तपस्विनी तया पिङ्गलाक्ष्या सारभाण्डभूगृहे गुहायामिव निक्षिप्ता।)

Vidūṣaka : That poor girl is put into an underground cell as if into the jaws of death by a red-eyed queen.

राजा–ननु मत्संपर्कमुपलभ्य?

King : Was it due to my meeting with her.

विदूः–अह इं। (अथ किम्।)

Vidūṣaka : Yes.

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राजा–क एवं विमुखोऽस्माकम् येन चण्डीकृता देवी?

King : Who is inimical to us to make the queen angry with us?

विदू:–सुणादु भवं परिव्वाजिआए मे कहिदं। हिओ किल तत्तहोदी इरावदी रुअक्कन्तचलणं देविं सुहपुच्छिआ आअदा। (श्रृणोतु भवान् परिव्राजिकया मे कथतिम्। ह्य: किल तत्रभवती इरावती रुजाक्रान्तचरणां देवीं सुखपृच्छिका आगता।)

Vidūṣaka : Listen your highness; the ancress says to me—"yesterday queen Irāvatī came to enquire about spraining of the leg of the chief queen."

राजा–ततस्तत:।

King : And then?

विदू०–तदो सा देवीए पुच्छिदा–'किं णु ओलोइदो वल्लहजणो' त्ति। ताए उत्तं–'मन्दो वो उपआरो जं परिजणे संकंतं वल्लहत्तणं ण जाणीअदि' (तत: सा देव्या पृष्टा–'किन्ववलोकितो वल्लभजन' इति। तयोक्तम्–'मन्दो व उपचार: यत् परिजने संक्रान्तं वल्लभत्वं न ज्ञायते'।)

Vidūṣaka : Then she was asked by the queen—"whether she had not seen the king, their dear lord" Then with an agitation she replied—" why observe formality. You ask me knowing well that your servant maid has won the love of the king."

राजा–अहो निर्भेदाद् ऋतेऽपि मालविकायामयमुपन्यास: शङ्कयति।

King : Oh, Even without revealing it is clear that the statement makes one suspect Mālavikā. And then?

विदू०–तदो ताए अणुबंधिज्जमाणा सा भवदो अविणअं अंतरेण परिगदत्था किदा देवी। (ततस्तयानुबन्ध्यमाना सा भवत: अविनयमन्तरेण परिगतार्था कृता देवी।)

Vidūṣaka : Then after further questioning the queen was made to understand your mis-conduct.

राजा–अहो दीर्घरोषता तत्रभवत्या: अत:परं कथय।–

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King : Oh what a deeprooted indignation she shows. Tell me what followed.

विदू०–किं अवरं। मालविआ बउलावलिआ अ पादालवासं णिगलपदीओ अदिट्ठसुज्जपादं णागकण्णाआओ विअ अणुहोन्ति। (किमपरम्। मालविका बकुलावलिका च पातालवासं निगडपद्यौ अदृष्टसूर्यपादं नागकन्यके इवानुभवत:।)

Vidūṣaka : What else? Mālavikā and Bakulāvalikā are now living in the underground residence where even the rays of the sun is unseen with the feet fettered like the Nāga damsels.

राजा–कष्टं कष्टम्।

मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ।
कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते।। २।।

King : Alas! Alas!

The sweet voiced female cuckoo and the female bee resting on the mango tree are now caged in the hollow of the tree being forced by an unseasoned rain led by a storm. (2)

अप्यत्र कस्यचिदुपक्रमस्य गतिः स्यात्।

Friend, is there any way out of this situation.

विदू०–कहं भवस्सदि। जं सारभांडघरव्वावारिदा माहविआ देवीए संदिट्ठा–'मह अंगुलीअअमुद्दिअं अदेक्खि ण मोत्तव्वा तुए हदासा मालविआ बउलावलिआ अ' त्ति। (कथं भविष्यति, यत् सारभाण्डगृहव्यापारिता माधविका देव्या संदिष्टा। ममाङ्गुलीयकमुद्रिकामदृष्ट्वा न मोक्तव्या त्वया हताशा मालविका बकुलावलिका चेति।)

Vidūṣaka : How could there be? The queen has instructed Mādhavikā, the creeper of the underground cell that you should not release the hapless Mālavikā and Bakulāvalikā unless she sees the signet ring of the queen.

राजा–(निःश्वस्य सपरामर्शम्।) **सखे! किमत्र कर्तव्यम्।**

King : (Sighing; thoughfully) friend, what is to be done now?)

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विदू०–(विचिन्त्य) **अत्थि एत्थ उवाओ।** (अस्त्यत्रोपायः।)

Vidūṣaka : (Thinking) There is a way.

राजा–क इव।

King : Like what?

विदू०–(सदृष्टिक्षेपम्) **को वि अदिट्ठो सुणिस्सदि। कण्णे दे कहेमि।** (उपश्लिष्य कर्णे) **एव्वं विअ।** (कोऽप्यदृष्टः श्रोष्यति। कर्णे ते कथयामि (उपश्लिष्य) एवमिव।

Vidūṣaka : (with a significant winking of the eye) whisper it into your ears. (Goes near and whispers) It is like this.

(आवेदयति।)

राजा–(सहर्षम्) **सुष्ठु। प्रयुज्यतां सिद्धये।**

King : (With joy) well devised. Carry on to a success.

(प्रविश्य)

(Entering)

प्रति०–देव! पवादसअणे देवी णिसण्णा रत्तचंदणधारिणा परिअणहत्थगदेण चलणेण भअवदीए कहाहिं विणोदिज्जमाणा चिट्ठदि। (देव! प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा परिजनहस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति।

Attendant : My lord, the queen lounging on a led in the open air and resting her foot coated by the paste of red sandal by the palms of her maid in now being entertained by the ancress with stories.

राजा०–तस्मादस्मत्प्रवेशयोग्योऽयमवसरः।

King : This is the proper occasion for us to visit her.

विदू०–भो गच्छदु भवं। अहं वि देविं पेक्खिदुं अरित्तपाणी भविस्सं। (भो गच्छतु भवान्। अहमपि देवीं दुष्टमरिक्तपाणिर्भविष्यामि।)

Vidūṣaka : May your lord proceed. I shall collect some present to pay my respects to the queen.

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राजा–जयसेनायास्तावदस्मद्रहस्यं विदितं कुरु।

King : you may so after informing Jayasenā.

विदू०–तह। (इति कर्णे) **एव्वं विअ होदि।** (तथा। (कर्णे) एवमिव भवति।)

Vidūṣaka : Yes. (Whispers in her ear) Thus it is madam.

(आवेद्य निक्रान्तः)

(Exit)

राजा–जयसेने! प्रवातशयनमार्गमादेशय।

King : O Jayasenā, show me the way to the open air where the bed in laid.

प्रती०–इदो इदो देवो। (इत इतो देवः)

Attendant : This way your majesty, this way.

(ततः प्रविशति शयनस्था देवी परिव्राजिका विभवतश्च परिवारः।)

(Enter the queen reclining on a bed, the Ancress and suitable retinue)

देवी–भअवदि! रमणिज्जं कहावत्थु। तदो तदो। (भगवति! रमणीयं कथावस्तु। ततस्ततः।)

Dhanini : Holy Ancress, the story has a pleasant theme. Please continue.

परि०–(सदृष्टिक्षेपम्) **देवी! अतः परं पुनः कथयिष्यामि। अत्र भवान् विदिशेश्वरः संप्राप्तः।**

Ancress : (with a significant wink of the eye) Let me continue after a while. Here the lord of Vidiśā has arrived.

धारि०–अम्हो भट्टा। (अहो भर्ता।)

Dhāriṇi : Oh. It is my lord!

(उत्थातुमिच्छति।)

(She attempts to rise).

राजा–अलमलमुपचारयन्त्रणया–

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अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बि ।
चरणं रुजापरीतं कलभाषिणि! मां च पीडयितुम्।। ३।।

King : Don't you trouble yourself for formality O lady of sweet-words, don't you please trouble me as also your foot which has never been bereft of the anklet, which is now resting on a golden stool and which is injured. (3)

धारि०–जेदु जेदु अज्जउत्तो। (जयतु जयत्वार्यपुत्रः।)

Dhāriṇī : May my lord be victorious.

परि०–विजयतां देवः।

Ancress : Success to the king.

राजा–(परिव्राजिकां प्रणम्योपविश्य।) **देवि! अपि सह्या वेदना।**

King : (Saluting the ancress and sitting) Queen is the pain now berable.

धारि०–अज्ज अत्थि मे विसेसो। (अद्यास्ति मे विशेषः)

Dhāriṇī : There is some improvement.

(ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः संभ्रान्तो विदूषकः।)

(Enter Vidūṣaka alarmed with his thumb tightly tied round with his sacred thread).

विदू०–परित्ताअदु परित्ताअदु भवं। सप्पेणम्हि दट्ठो। (परित्रायतां परित्रायतां भवान्। सर्पेणास्मि दष्टः।)

Vidūṣaka : Save me! Save me! I am bitten by a deadly serpent.

(सर्वे विषण्णाः)

राजा–कष्टं कष्टम्। क्व भवान् परिभ्रान्तः।

King : Alas! Alas! where have you been roaming.

विदू०–देविं देक्खिस्सं त्ति आआरपुप्फग्गहणकारणादो पमदवणं गदोम्हि।
(देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात् प्रमदवनं गतोऽस्मि।)

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Vidūṣaka : I went to the garden to collect some flowers to be presetned to the queen on the occasion of my visit.

धारि०–हद्धी हद्धी। अहं एव्व बम्हणस्स जीविदसंसअणिमित्तं जादम्हि। (हा धिक्! हा धिक! अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि।)

Dhāriṇī : Ah! Ah! I myself have caused the danger to the life of this Brahman.

विदू०–तहिं असोअत्थबअकालणादो पसारिदो दक्खिणहत्थो। तदो कोडरणिग्गदेण सप्परूवेण कालेण दट्ठोम्हि। णं एदाणि दुवे दंसणपदाणि। (तस्मिन्नशोकस्तबककारणात् प्रसारितो दक्षिणहस्तः। ततः कोटरनिर्गतेन सर्परूपेण कालेन दष्टोऽस्मि। नन्वेते द्वे दंशनपदे।)

Vidūṣaka : I extended my right hand to pluck bunch of Aśoka flowers. Then I was bitten by a serprent as though by the lord of death. Here indeed are the two marks of its fangs.

(दंशं दर्शयति)

(So saying he shows the marks of bite).

परि०–तेन हि दंशच्छेदः पूर्वकर्मेति श्रूयते स तावदस्य क्रियताम्–

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम्।
एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः।। ४।।

Ancress : If so they say the first aid is to cut off the bitten part. Let that be done immediately.

Cutting off the bitten part, a cauterisation or letting out blood from the bite—These are the remedial measures conducive to save the life of those who are just bitten. (4)

राजा–संप्रति विषवैद्यानां कर्म। जयसेने! ध्रुवसिद्धिः क्षिप्रमानीयताम्।

King : Now this is the work of a snake doctor. O Jayasena, send immediately for Dhruvasiddhi.

प्रती०–जं देवो आवेणदि। (यद् देव आज्ञापयति।) (निष्क्रान्ता)

Attendant : As your majesty commands. (Exit)

विदू–अहो पावेण मिच्चुणा गहीदोम्हि। (अहो पापेन मृत्युना गृहीतोऽस्मि।)

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Vidūṣaka : Ah. I am caught in the clutches of the cruel death.

राजा–मा कातरो भूः। अविषोऽपि कदाचिद् दंशो भवेत्।

King : Don't be afraid. The bite may not be sometimes venomous.

विदू०–कहं ण भाइस्सं। सिमसिमाअन्ति मे अंगाइँ। (कथं न भेष्यामि, सिमसिमायन्ति मेऽङ्गानि।)

Vidūṣaka : How can the not afraid my links are shivering. (He enacts the convulsion owing to poison).

(विषवेगं रूपयति)

धारि०–हा दंसिदं असुहं विआरेण। अवलम्बथ बम्हणं। (हा! दर्शितमशुभं विकारेण। अवलम्बध्वं ब्राह्मणम्)

Dhāriṇī : (Going near) Ah! The change portends ill. Oh. support the Brahmin. (Attendants support him with anxiety).

(परिव्राजिका ससंभ्रममवलम्बते।)

विदू०–(राजानं विलोक्य) **भो! भवदो बाल्लादो वि पिअवअस्सोम्हि। तं विआरिअ अपुत्ताए मे जणणीए जोगक्खमं वहेहि।** (भोः! भवतो बाल्यादपि प्रियवयस्योऽमि। तं विचार्य अपुत्राया मे जनन्या योगक्षेमं वह।)

Vidūṣaka : (Looking at the king) O Sir, I have been your confidant right from your infancy. Considering that kindly look after the welfare of my mother who will soon be without a son.

राजा–मा भैषी गौतम। स्थिरो भव। अचिरात् त्वां वैद्यश्चिकित्सिष्यति।

King : Don't be afraid. The snake doctor will treat you now. Be composed.

(प्रविश्य)

(Enter Jayasenā)

जय०–देव! आणाविदो धुवसिद्धीविण्णावेदि इह एव्व आणीअदु सो

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गोदमो त्ति। (देव! आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति–इहैवानीयतां स गौतम इति।)

Jayasenā : Your majesty. Dhruvasiddhi in being informed insists that Gautama be brought to him.

राजा–तेन हि वर्षवर प्रतिगृहीतमेनं तत्रभवतः सकाशं प्रापय।

King : Then take him to the venerable physician supported by the eunuch.

जय०–तहा। (तथा।)

Jayasena : Yes.

विदू०–(देवीं विलोक्य) **भोदि। जीवेअं वा ण वा। जं मए अत्तभवन्तं सेवमाणेण ते अवरद्धं तं मरिसेहि।** (भवति। जीवेयं वा नवा। यन्मयात्रभवन्तं सेवमानेन तेऽपराद्धं तन्मृष्यस्व।)

Vidūṣaka (Looking at the queen) Queen, I may or may not live. Kindly pardon me for the wrongs I may have done in serving the king.

धारि०–दीहाऊ होहि। (दीर्घायुर्भव।)

Dhāriṇī : You be long-lived!

(निष्क्रान्तो विदूषकः प्रतीहारी च।)

राजा–प्रकृतिभीरुस्तपस्वी ध्रुवसिद्धिमपि यथार्थनामानं सिद्धिमन्तं न मन्यते।

King : The poor fellow is timid by nature. He is not confident of Dhruvasiddhi whose name is in fact true to its meaning.

(प्रविश्य)

(Entering)

जय०–जेदु जेदु भट्टा। धुवसिद्धी विण्णावेदि–उदकुंभविहाणेण सप्पमुद्दिअं किंपि कप्पिदवं। तं अण्णेसीअदु त्ति। (जयतु जयतु भर्ता। ध्रुवसिद्धिर्विज्ञापयति–उदकुम्भविधानेन सर्पमुद्रितं किमपि कल्पयितव्यम्। तदन्विष्यतामिति।)

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Jayasenā : May your highness hail. Dhruvasiddhi informs that for the propose of enchantment in a water pot some object with the serpent-signet is required.

धारि०–इदं सप्पमुद्दिअं अंगुलीअअं। पच्छ्र मम हत्थे देहि णं। (इदं सर्पमुद्रितमङ्गुलीयम्। पश्चान्मम हस्ते देह्येतत्।)

Dhāriṇī : Here is a ring with the emblem of serpent. After use it may be returned to me.

(अङ्गुलीयकं ददाति)(प्रतीहारी गृहीत्वा प्रस्थिता)

(So saying she gives the ring. The attendant gesticulates receiving it).

राजा–जयसेने। कर्मसिद्धावाशु प्रतिपत्तिमानय।

King : Jayasenā, once the effort is successful bring the news to me at once.

प्रती०–जं देवो आणवेदि। (यद् देव आज्ञापयति।)

Jayasenā : As my lord commands (Exit)

परि०–यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः।

Ancress : My mind tells me that Gautama will be free from poison.

राजा–भूयादेवम्।

King : May it be so.

(प्रविश्य)

(Enter Jayasenā)

जय०–जेदु देवो भट्टा। णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्थो संवुत्तो। (जयतु देवो भर्ता। निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतिस्थः संवृत्तः।)

Jayasenā : Your majesty. Gautama is free from the effects of poison and has attained his normal condition in a short while.

धारि०–दिट्ठिआ वअणीआदो मुत्तम्हि। (दिष्ट्या वचनीयान्मुक्तास्मि।)

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Dhāriṇī : By the grace of god I have been spared from censure.

प्रती०–एसो उण वाहतओ अमच्चो विण्णवेदि–राअकज्जं बहु मन्तिदव्वं दंसणेण अणुग्गहं इच्छामि त्ति। (एष पुनर्वाहतकोऽमात्यो विज्ञापयति–राजकार्यं बहु मन्त्रयितव्यम्, दर्शनेनानुग्रहमिच्छामीति।)

Attendant : Now the minister Vāhataka reports : "There is much governmental affairs to be discussed. I desire to have an interview with you".

धारि०–गच्छदु अज्जउत्तो कज्जसिद्धीए! (गच्छत्वार्यपुत्रः कार्यसिद्धये।)

Dhāriṇī : You may go my lord and may success crown your efforts.

राजा–देवि! आतपाक्रान्तोऽयमुद्देशः! शीतक्रिया चास्या रुजः प्रशस्ता। तदन्यत्र नीयतां शयनम्।

King : (Getting up) Queen, this place is exposed to the sun. A cooling treatment is advaisable in this case. Let the bed be moved the another place.

देवी०–बालिगाओ। अज्जउत्तवअणं अणुचिट्ठह। (बालिकाः! आर्यपुत्रवचनमनुतिष्ठत।)

Dhāriṇī : O maids. Do as instructed by the lord.

परि०–तह। (तथा।)

Attendant : Yes.

(निष्क्रान्ता देवी परिव्राजिका परिजनश्च)

(Exeunt. Queen, Ancress and servants)

राजा–जयसेने! मां गूढेन पथा प्रमदवनं प्रापय।

King : O Jayasenā, lead me to the pleasure garden through the secret passage.

जय०–इदो इदो देवो। (इत इतो देवः।)

Jayasenā : This way your majesty, this way.

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राजा–जयसेने! ननु समाप्तकार्यं गौतमः।

King : (Walking about) O Jayasenā, I suppose Gautama has completed the business.

जय०–अह इं। (अथ किम्।)

Jayasenā : Certainly.

राजा–

इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाध्यमपि मत्वा।
संदिग्धमेव सिद्धौ कातरमाशङ्कते हृदयम्।। ५।।

King : Even though the strategem employed for achieving my desire is sound, my mind being timid entertains doubt about the success. (5)

(प्रविश्य)

(Enter Vidūṣaka)

विदू०–वड्ढदु भवं। सिद्धाणि दे मङ्गलकम्माणि। (वर्धतां भवान्। सिद्धानि ते मङ्गलकर्माणि।)

Vidūṣaka : Hail Victory to your highness. All the auspicious preliminaries are ready.

राजा–जयसेने! त्वमपि स्वं नियोगमशून्यं कुरु।

King : Jayasenā, you too attend to your duty.

जय०–जं देवो आणवेदि। (यद्, देव आज्ञापयति।)

Jayasenā : As you majesty commands.

(निष्क्रान्ता)

(Exit)

राजा–गौतम! क्षुद्रा माधविका। न खलु किंचिद् विचारितमनया।

King : Friend, Mādhavikā is dull-witted, for she has not made any kind of enquiry.

विदू०–देवीए अंगुलीअअमुद्दिअं देक्खिअ कहं विआरेदि। (देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति।)

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Vidūṣaka : Why should she hesitate once the serpent signet ring of the queen is seen?

राजा–न खलु मुद्रामधिकृत्य ब्रवीमि। एतयोर्द्वयोः किंनिमित्तो मोक्षः। किं वा देव्याः परिजनमतिक्रम्य भवान् संदिष्ट इत्येवमनया प्रष्टव्यम्।

King : I am not referring to the serpent signet. She should have put such questions to you : " what is the reason for the release of the captives? Why should you be sent in preference to the servants of the queen?"

विदू०–णं पुच्छिदोम्हि! पुणो मन्दस्स मे तस्सिं पच्चुप्पण्णा मदी। (ननु पृष्टोऽस्मि। पुनर्मन्दस्य मे तस्मिन् प्रत्युत्पन्ना मतिः।)

Vidūṣaka : Those questions were put to me, but I replied keeping presence of mind.

राजा–कथ्यताम्।

King : Tell me please!

विदू०–भणिदं मए। देव्वचिंतएहिं विण्णाविदो राआ–'सोवसग्गं वो णक्खतं'। ता अवस्सं सव्वबंधमोक्खो करीअदु त्ति। (भणितं मया। दैवचिन्तकैर्विज्ञापितो राजा–'सोपसर्गं वो नक्षत्रम्'। तदवश्यं सर्वबन्धमोक्षः क्रियतामिति।)

Vidūṣaka : I told her that the clairvoyants divined to the king as follows : "Your stars are now in a malevolent conjunction. May your majesty be pleased to order a general amnesty."

राजा–(सहर्षम्) **ततस्ततः।**

King : (Joyfully) Then?

विदू०–तं सुणिअ देवीए इरावदीए चित्तं रक्खन्तीए राआ किल मोएदि त्ति अहं संदिट्ठो त्ति। तदो जुज्जदि त्ति ताए एव्वं संपादिदो अत्थो। (तच्छ्रुत्वा देव्या इरावत्याश्चित्तं रक्षन्त्या राजा किल मोचयतीत्यहं संदिष्ट इति। ततो युज्यत इति तयैवं सम्पादितोऽर्थः।)

Vidūṣaka : On hearing that her majesty the queen respecting the feelings of Irāvatī ordered me to release her

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under the authority of the king. Then saying "it is proper" she achieved our purpose."

राजा–(विदूषकं परिष्वज्य) **सखे! प्रियोऽहं खलु तव।**

नहि बुद्धिगुणेनैव सुहृदामर्थदर्शनम्।
कार्यसिद्धिपथस्त्वन्यः स्नेहेनाप्युपलभ्यते।। ६।।

King : (Embracing Vidūṣaka) Friend, I am all the more dear to you.

It is not by the mere power of intelligence that one achieves the interest of one's friend. The delicate path of success could be found out by the depth of one's affection too. (6)

विदू०–तुरवदु भवं। समुद्दघरए सहीसहिदं मालविअं ठाविअ भवन्तं पच्चुग्गदोम्हि। (त्वरतां भवान्। समुद्रगृहे सखीसहितां मालविकां स्थापयित्वा भवन्तं प्रत्युद्गतोऽस्मि।)

Vidūṣaka :Let your majesty hasten. After stationing Mālavikā along with her freind in the Marine House I have come to greet your highness.

राजा–अहमेनां संभावयामि। गच्छाग्रतः।

King :I shall honour her. Lead me.

विदू०–एदु भवं। (परिक्रम्य)**एदं समुद्दघरं।** (एतु भवान्। (परिक्रम्य) इदं समुद्रगृहम्।)

Vidūṣaka : Come your highness. (Walking forth) This is the Marine House.

राजा–(साशङ्कम्) वयस्य! **एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते परिचारिका चन्द्रिका संनिकृष्टमागच्छति। इतस्तावदावां भित्तिगूढौ भवावः।**

King : (With suspicion) Here comes the maid-servant of Irāvatī called Candrikā, busily collecting flowers. Let us hide ourselves behind this wall.

विदू०–अहो! कुंभीलएहिं कामुएहिं च परिहरणीआ क्खु चंदिआ। (अहो कुम्भीलकैः कामुकैश्चव परिहरणीया खलु चन्द्रिका।)

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Vidūṣaka : Ah thieves and lovers should avoid candrikā- the moon light.

(उभौ यथोक्तं कुरुतः।)

(Both do accordingly)

राजा–गौतम! कथं नु ते सखी मां प्रतिपालयति। एहि। एनां गवाक्षमाश्रित्य विलोकयावः।

King : Gautama, how will your friend await my arrival. Come on let us have a look at her through this window.

विदू०–तह। (तथा।)

Vidūṣaka : Yes.

(उभौ विलोकयन्तौ तिष्ठतः।)

(Both stand gazing)

(ततः प्रविशति मालविका बकुलावलिका च।)

(Enter Mālavikā and Bakulāvalikā)

बकु०–सहि! पणम भट्टारं। (सखि! प्रणम भर्तारम्।)

Bakulāvalikā : Friend, bow to your lord.

माल०–णमो दे। (नमस्ते।)

Mālavikā : I salute you.

राजा–शङ्के मे प्रतिकृतिं निर्दिशति।

King : I think that she is pointing out to my portrait.

माल०–(सहर्षं द्वारमवलोक्य सविषादम्) **हला! मं विप्पलंभेसि।** (सखि! मां विप्रलम्भयसि।)

Mālavikā (With joy) I thank you. (Looking at the door and with sadness) Friend you deceive me.

राजा–हर्षविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि–

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य।
वदनेन सुवदनायास्ते समवस्थे क्षणादूढे।। ७।।

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King : Friend, both her joy and sorrow please me—

The face of this beautiful girl recalls to my mind the two states of the lotus, the one at the sunrise and the other at the sun-set. (7)

बकु०–णं एसो चित्तगदो भट्टा। (नन्वेष चित्रगतो भर्ता।)

Bakulāvalikā : Here indeed is the lord in the portrait.

उभे–(प्रणिपत्य।) **जेदु भट्टा।** (जयतु भर्ता।)

Both : (Bowing) Hail victory to the king.

माल०–हला! तदा संभमदिट्ठे भट्टिणो रूवे जह्म ण वितिण्हम्हि तहा अज्जवि मए भाविदो अवितिण्हदंसणो भट्टा। (सखि! तदा संभ्रमदृष्टे भर्तृ रूपे यथा न वितृष्णास्मि तथा अद्यापि मया भावितः अवितृष्णदर्शनो भर्ता।)

Mālavikā : Friend, When I saw the form of the lord in a hurry while standing in front of him, my longing was not so intensive as it is now when I have a full view of him in the picture.

विदू०–सुदं भवदा। तत्तहोदि–'चित्ते जहा दिट्ठेण तहा दिट्ठे ण तहा दिट्ठे भव'त्ति मन्तेदि। मुहा दाणिं मंजूसा विअ रअणभंडअं जोव्वणगव्वं वहेसि। (श्रुतं भवता। तत्रभवती–'चित्रे यथा दृष्टो न तथा दृष्टो भवानि'–ति मन्त्रयति। मुधेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्वं वहसि)

Vidūṣaka : Did your hear your highness? The noble lady has said that she did not see you so well as in this picture. It is of no use that you preserve the pride of youth like a casket that contains the jewels.

राजा–सखे! कुतूहलवानपि निसर्गशालीनः स्त्रीजनः। पश्य–

कात्स्न्र्येन निर्वर्णयितुं च रूप–
मिच्छन्ति तत्पूर्वसमागमानाम्।
न च प्रियेष्वायतलोचनानां
समग्रवृत्तीनि विलोचनानि।। ८।।

King : Friend. Though anxious the ladies are by nature modest. See—

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When they meet for the first time the long-eyed damsels do wish to have a full view of their lovers; but their eyes shrink from seeing them fully. (8)

माल०–हला! का एसा पासपरिउत्तमुहेण भट्टिण सिणिद्धाए दिट्ठीए णिज्झाईअदि। (सखि! कैषा पार्श्वपरिवृत्तमुखेन भर्त्रा मे स्निग्धया दृष्ट्या निध्यायते।)

Mālavikā : Friend, Who is this one whom the lord looks at lovingly with his face turned sidewards?

बकु०–णं इअं पासगदा इरावदी। (नन्वियं पार्श्वगतेरावती।)

Bakulāvalikā : That is Irāvatī standing by his side.

माल०–सहि! अदक्खिणो विअ भट्टा मे पडिभादि जो सव्वं देवीजणं उज्झिअ एक्काए मुहे बद्धलक्खो। (सखि! अदक्षिण इव भर्ता मे प्रतिभाति यः सर्वं देवीजनमुज्झित्वा एकस्या मुखे बद्धलक्ष्यः।

Mālavikā : Friend, the lord seems to be discourteous for he intently eyes the face of the one leaving aside all the other queens.

बकु०–(आत्मगतम्) **चित्तगदं भट्टारअं परमत्थदो संकप्पिअ असूअदि। होदु। कीडिस्सं दाव एदाए।** (प्रकाशम्) **हला! भट्टिणो वल्लहा एसा।** (चित्रगतं भर्तारं परमार्थतः संकल्प्यासूयति। भवतु। क्रीडिष्यामि तावदेतया। सखि! (प्रकाशम्) भतुर्वल्लभैषा।)

Bakulāvikā : (To herself) She envies the lord painted in a picture taking him to be a real person. Let me joke with her. (Aloud) Friend, she is the sweet-heart of the king.

माल०–तदो किं दाणिं अत्ताणं आआसइस्सं। (ततः किमिदानीमात्मान-मायासयिष्यामि।)

Mālavikā : Then why should I worry myself?

(सासूयं परावर्तते।)

(So saying she turns away with jealousy)

राजा–सखे! पश्य।

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भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं
सासूयमाननमितः परिवर्तन्त्या।
कान्तापराधकुपितेष्वनया विनेतुः
संदर्शितेव ललिताभिनयस्य शिक्षा ।।७।।

King : Friend, see the face of your friend—

While turning her face from here in jealousy, her Tilaka is broken by the knitting of her eye-brows and the lower-lip throbs, It seems that she is portraying the training given to her by the teacher, the role of anger at the offence of her lover. (9)

विदू०–अणुणअसज्जो दाणिं होहि। (अनुनयसज्ज इदानीं भव।)

Vidūṣaka : Now be ready to appease her.

माल०–अज्जगोदमो एत्थ एव ससेवदि णं। (आर्यगौतमोऽत्रैव संसेवत एनाम्।)

Mālavikā : Noble Gautama too seems to serve on him here!

(पुनः स्थानान्तराभिमुखी भवितुमिच्छति।)

(Again she turns her face in another direction.)

बकु०–(मालविकां रुद्ध्वा) **ण क्खु कुविदा दाणिं तुमं।** (न खलु कुपितेदानीं त्वम्)

Bakulāvalikā : (Preventing Mālavikā) I suppose you are not angry now?

माल०–जइ चिरं कुविदं एव्व मं मण्णेसि एसो पच्चाणीअदि कोवो। (यदि चिरं कुपितामेव मां मन्यसे एष प्रत्यानीयते कोपः।)

Mālavikā : If you think that am in an angry mood for long, I shall restrain my anger.

राजा–(उपेत्य)

कुप्यसि कुवलयनयने चित्रार्पितचेष्टया किमेतस्मे।
ननु तव साक्षादयमहमनन्यसाधारणो दासः ।।१०।।

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King : (Approachig near)

O lily-eyed girl are you angry with me painted in a portrait. Here I am in person, a servant devoted to your and to none else. (10)

बकु०–जेदु जेदु भट्टा। (जयतु जयतु भर्ता।)

Bakulāvalikā : Hail victory to the king.

माल०–(आत्मगतम्) **कहं चित्तगदो भट्टा मए असूइदो।** (कथं चित्रगतो भर्ता मया असूयितः।)

Mālavikā : (To herself) What! Have I been finding fault with the lord painted in a portrait. (With her face blushing with shyness, she unites her palm in salutation).

(प्रकाशं सव्रीडवदनमञ्जलिं करोति।)

(राजा मदनकातर्यं रूपयति।)

(The king gesticulates the embarrassment due to love).

विदू०–किं भवं उदासीणो विअ दीसइ। (किं भवानुदासीन इव दृश्यते।)

Vidūṣaka : Why do you remain indifferent?

राजा–अविश्वसनीयत्वात् सख्यास्तव।

King : Because? I could not rely upon your friend.

विदू०–अत्तहोदीए अअं कहं तुई अविस्सासो। (अत्रभवत्याम् अयं कथं तव अविश्वासः।)

Vidūṣaka : What kind of distrust in this noble girl.

राजा–श्रूयताम्।

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणात्
सरति सहसा बाह्वोर्मध्यं गतापि सखी तव।
मनसिजरुजा क्लिष्टस्यैवं समागममायया
कथमिव सखे विस्रब्धं स्यादिमां प्रति मे मनः।। ११।।

King : Listen—

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See your friend, having stood before my eye vanishes as though in a dream. She moves away from the reach of my arms after coming close to me. How comes my mind be confident as I am smarting under the pangs of love being thus deluded by hopes of union. (11)

बकु०–सहि। बहुसो क्खु भट्टा विप्पलद्धो। ता तुए अत्ता विस्ससणिज्जो करीअदु। (सखि ! बहुशः किल भर्ता विप्रलब्धः। तत् त्वयात्मा विश्वसनीयः क्रियताम्।)

Bakulāvalikā : Friend, many a time you have eluded the king, he says. Therefore make yourself trustworthy now.

माल०–सहि! मह उण मन्दभग्गाए सिविणसमाअमो वि भट्टिणो दुल्लहो आसि। (सखि ! मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत्।)

Mālavikā : Friend, unfortunate as I am even a union with my lord in dream has become rare.

बकु०–भट्टा। कहेदु से उत्तरं। (भर्ता कथयत्वस्या उत्तरम्।)

Bakulāvalikā : May the king give her a reply.

राजा–

उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम्।
तव सख्यै मया दत्तो न सेव्यः सेविता रहः।। १२।।

King : Why give an answer when my soul itself is offered to her your friend, witnessed by the fire of love. By mutual consent I am not her master but only her servant. (12)

बकु०–अणुगहीदम्हि। (अनुगृहीतास्मि।)

Bakulāvalikā : I am favoured.

विदू०–(परिक्रम्य संसभ्रमम्) **बउलावलिए! एसो बालासोअरुक्खस्स पल्लवाइँ लंघेहि हरिणो। एहि णिवारेम णं।** (बकुलावलिके ! एष बालाशोकवृक्षस्य पल्लवानि लङ्घयति हरिणः। एहि, निवारयाम एनम्।)

Vidūṣaka : (Walking about in haste) O Bakulāvalikā, this deer tries to trample under foot this tender Aśoka plant. Come along, we shall check it.

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(प्रस्थिता।)

बकु०–तह। (तथा।)

Bakulāvalikā : yes. (Starts off).

राजा–वयस्य! एवमेवास्मिन् रक्षणक्षणेऽवहितेन त्वया भवितव्यम्।

King : Friend, You should keep sentinel for our safety.

विदू०–एव्वं वि गोदमो सन्दिसेअदि। (एवमपि गौतमः सन्दिश्यते?)

Vidūṣaka : Does Gautama need an instruction in this matter too.

बकु०–(परिक्रम्य) **अज्ज गोदम। अहं अप्पआसे चिट्ठामि। तुमं दुवाररक्खओ होहि।** (आर्य गौतम! अहमप्रकाशे तिष्ठामि। त्वं द्वाररक्षको भव।)

Bakulāvalikā : (walking around) Noble Gautama, I shall remain hidden; you be incharge of the door.

विदू०–जुज्जदि। (युज्यते।)

Vidūṣaka : That is right.

(निष्क्रान्ता बकुलावलिका)

(Exit Bakulāvalikā)

विदू०–इमं दाव फलिहक्खंभं अस्सिदो होमि। (**तथा कृत्वा अहो सुहप्फरिसदा सिलाविसेसस्स।** (**इमं तावत् स्फटिकस्तम्भमाश्रितो भवामि।** (तथा कृत्वा) अहो सुखस्पर्शता शिलाविशेषस्य। (निद्रायते।)

Vidūṣaka : (Walking around and looking) I shall occupy this crystal platform. (Doing so) Ha! How pleasurable is this stone slab for touch. (So saying he falls into sleep)

(मालविका ससाध्वसा तिष्ठति)

(Mālavikā remains showing modesty and fear)

राजा–

विसृज सुन्दरि संगमसाध्वसं
मयि चिरात् प्रभृति प्रणयोन्मुखे।

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परिगृहाण गते सहकारतां
त्वमतिमुक्तलताचरितं मयि ।। १३।।

King : O Beautiful lady leave off the fear of union with me who have been longing for love. You act like the creeper of Atimukta towards me who have attained the stage of the mango tree. (13)

माल०–देवीए भएण अत्तणो वि पिअं कादुं ण पारेमि। (देव्या भयेनात्मनोऽपि प्रियं कर्तुं न पारयामि।)

Mālavikā : My fear for the queen makes me unable for doing good to myself.

राजा–अयि! न भेतव्यम्।

King : Dear, don't be afraid.

माल०–(सोपालम्भम्) जो ण भाअदि सो मए भट्टिणीदंसणे दिट्ठसामत्थो भट्टा। (यो न बिभेति स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता।)

Mālavikā : (With a smile) He who is not afraid that lord was fully tested by me when he met the queen.

राजा–

दाक्षिण्यं नाम बिम्बोष्ठि! बैम्बिकानां कुलव्रतम्।
तन्मे दीर्घाक्षि! ये प्राणास्ते त्वदाशानिबन्धनाः।। १४।।

King : O lady possessed of bimba like lips, politeness is the family tradition of the descendants of Bimbaka. O long-eyed girl. What life I have rests on the hopes of your favour. (14)

तत् अनुगृह्यतां चिरानुक्तोऽयं जनः। (संश्लेषमुपजनयति।)

Therefore please favour me, the one who has been longing for you so long.

(मालविका नाट्येन परिहरति)

(So saying he embraces her)

(Mālavikā avoids him)

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राजा–(आत्मगतम्) **रमणीयः खलु नवाङ्गनानां मदनविषयावतारः।**

तथा हीयम्–

हस्तं कम्पवती रुणद्धि रसनाव्यापारलोलाङ्गुलिं
स्वौ हस्तौ नयति स्तनावरणतामालिङ्ग्यमाना बलात्।
पातुं पक्ष्मलनेत्रमुन्नमयतः साचीकरोत्याननं
व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे।। १५।।

King : (To himself) Charming indeed is the initiation of fresh damsels in love-affairs. For this girl—

Checks, my fingers which try to reach the girdles remaining herself shivering, both her palms are put over her breasts to cover them while I try to embrace her with passion; she turns her face with thick-lashed eyes when I lift it to drink her lips; still under some guise she gives me complete satisfaction. (15)

(ततः प्रविशतीरावती निपुणिका च)

(Enter Irāvatī and Nipuṇikā)

इरा०–हंजे णिउणिए। सच्चं तुमं परिगदत्था चंदिआए। समुद्दघरअलिंदसइदो एआई अज्जगोदमो दिट्ठो त्ति। (हञ्जे निपुणिके! सत्यं त्वं परिगतार्था चन्द्रिकया। समुद्रगृहालिन्दशयित एकाकी आर्यगौतमो दृष्ट इति।)

Irāvatī : O My maid Nipuṇikā is it true that Candrikā reported that the venerable Gautama was seen sleeping alone on the outer pavilion of the Marina House?

निपु०–अण्णहा कहं भट्टिणीए विण्णावेमि। (अन्यथा कथं भट्टिन्यै विज्ञापयामि।)

Nipuṇikā : Otherwise how could I report it to the queen.

इरा०–तेण हि तहिं एव्व गच्छम्ह संसआदो मुत्तं पिअवअस्सं पुच्छिदुं अ। (तेन हि तत्रैव गच्छामः। संशयान्मुक्तं प्रियवयस्यं प्रष्टुं च।)

Irāvatī : Then let us go there to see the dear friend of my lord who just escaped from the clutches of Death and—

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निपु०–सावसेसं विअ भट्टिणीए वअणं। (सावशेषमिव भट्टिन्या वचनम्।)

Nipuṇikā : The words of the queen seem to be incomplete.

इरा०–अण्णं अ चित्तगदं अज्जउत्तं पसादेदुं। (अन्यच्च चित्रगतामार्यपुत्रं प्रसादयितुम्।)

Irāvatī : Also to appease my lord painted in that portrait.

निपु०–अह दाणिं कहं णु भट्टा एव्वं अणुणीअदि। (अथेदानीं कथं नु भर्ता एवमनुनीयते।)

Nipuṇikā : Then why don't you please the king himself in person?

इरा०–मुद्धे! जारिसो चित्तगदो णं तारिसो एव्व अण्णसंकंतहिअओ अज्जउत्तो। केवलं उवआरादिक्कमं पमज्जिदुं अअं आरंभो। (मुग्धे! यादृशश्चित्रगतो ननु तादृश एवान्यसंक्रान्तहृदय आर्यपुत्रः। केवलमुपचारातिक्रमं प्रमार्जितुमयमारम्भः।)

Irāvatī : You timid girl. The King is not the same as he is painted in the portrait. My lord is now devoted his heart to some one else. This effort of mine is just to compensate for my discourtesy.

निपु०–इदो इदो भट्टिणी। (इत इतो भट्टिनी।)

Nipuṇikā : This way my queen, this way.

(उभे परिक्रामतः।)

(Both walk about)

(प्रविश्य)

(Entering)

चेटी–जेदु जेदु भट्टिणी भट्टिणी। देवी भणादि–ण मे मच्छरस्स एसो कालो। तेण क्खु बहुमाण वड्ढेदुं वअस्साए सह णिअलबंधण किदा मालविआ। जइ अणुमण्णसि अज्जउत्तस्स पिअं कादु तहा करेमि। जं तुह इच्छिअं तं मे भणाहि त्ति। (जयतु जयतु भट्टिनी। देवी भणति–न मे मत्सरस्यैष कालः। तेन खलु बहुमानं वर्धयितुं वयस्यया सह निगडबन्धने कृता मालविका। यद्यनुमन्यसे आर्यपुत्रस्य प्रियं कर्तुं तथा करोमि। यत्तवेष्टं तन्मे भणेति।)

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Maid : Hail victory to the queen. The senior Queen says : "This is not the proper time for me to show spite. It is just out of respect for you that I fettered and consigned to a cell Mālavikā along with her maid servant. If you approve I could like to do favour to our lord. You tell me your wish."

इरा०–णाअरिए। विण्णावेहि देवीं–'का वअं भट्टिणी णिओजेदुं। परिअणणिग्गहेण दंसिदो मइ अणुग्गहो। कस्स वा पसादेण अअं जणो वड्ढदि' त्ति। (नागरिके! विज्ञापय देवीम्–'का वयं भट्टिनीं नियोजयितुम्। परिजननिग्रहेण दर्शितो मय्यनुग्रहः कस्य वा प्रसादेनायं जनो वर्धत इति।)

Irāvatī : O Nagarikā, inform the queen thus: "Who are we to give orders to the queen? By punishing the servant you showed favour to me. It is only by your own favour I do prosper.

चेटी–तह। (तथा।)

Maid : Yes.

(निक्रान्ता।)

(Exit)

निपु०–(परिक्रम्यावलोक्य च) **भट्टिणि! एसो दुवारुद्देसे समुद्दघरअस्स विपणिगदो विअ बलीवद्दो अज्जगोदमो आसीणोएव्वणिद्दाअदि।** (भट्टिनि! एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतमः, आसीन एव निद्रायते।)

Nipuṇikā : (Walking about and looking) Your Highness here sleeps the venerable Gautama while sitting on the outer pavilion of the Marina House like a bull in a bazaar without care.

इरा०–अच्चाहिदं ण क्खु सावसेसो विअविआरो हवे। (अत्याहितम्। न खलु सावशेषो विषविकारो भवेत्।

Irāvatī : Alas! I hope he has not left in him the remnant of the poison.

निपु०–पसण्णमुहवण्णे दीसइ। अवि अ धुवसिद्धिणा चिइच्छदो त से असंकणिज्जं पावं। (प्रसन्नमुखवर्णो दृश्यते। अपि च ध्रुवसिद्धिना चिकित्सितः। तदस्याशङ्कनीयं पापम्।)

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Nipuṇikā : He appears pleasant in his face. Moreover he has been treated by Dhruvasiddhi. Hence there is no reason for such apprehension about his health.

विदू०–(उत्स्वप्नायते) **भोदि मालविए।** (भवति मालविके!)

Vidūṣaka : (Raves in a dream) O noble Mālavikā!

निपु०–**सुदं भट्टिणीए। कस्स एसो अत्तणिओअसंपादणे विस्सणिज्जो हदासो। सव्वकालं इदो एव्व सोत्थिवाअणमोदएहिं कुक्खिं पूरिअ संपदं मालविअ सिविणावेदि।** (श्रुतं भट्टिन्या। कस्यैव आत्मनियोगसम्पादने विश्वसनीयो हताशः। सर्वकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूरयित्वा साम्प्रतं मालविकां स्वप्नायते।)

Nipuṇikā : Did you hear, my queen. To whom is partial this rogue? All this time having filled his stomach with sweet cake from us for showering blessings, he now raves in dream about Mālavikā.

विदू०–**इरावदीं अदिक्कमन्दी होहि।** (इरावतीमतिक्रामन्ती भव)

Vidūṣaka : May you surpass Irāvatī.

निपु०–**एंद अच्चाहिदं। इमं भुअंगभीरूअं बम्हबंधुं इमिणा भुअंगकुडिलेण दंडकट्ठेण खंभतरिदा भाअइस्सं।** (एतदत्याहितम्। इमं भुजंगभीरुं ब्रह्मबन्धुमनेन भुजङ्गकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता भीषयिष्यामि।)

Nipuṇikā : Have you heard this villainy. Let me frighten this wretched Brahmin who is afraid of serpent by throwing this staff which is crooked as a serpent myself remaining behind the pillar.

इरा०–**अरिहदि एव्व किदग्घो उवद्दवस्स।** (अर्हत्येव कृतघ्न उपद्रवस्य।)

Irāvatī : This ungrateful fellow deserves to be troubled.

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति।)

(Nipuṇikā lets fall the crooked staff on the Vidūṣaka).

विदू०–(सहसा प्रबुध्य) **अविहा अविहा। भो वअस्स। सप्पो मे उवरि पडिदो।** (अविधा अविधा। भो वयस्य! सर्पो मे उपरि पतितः।)

Vidūṣaka (Walking up all on a sudden) Alas! Alas! A serpent has fallen on me!

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राजा–(सहसोपसृत्य) **सखे! न भेतव्यं न भेतव्यम्।**

King : (Approaching quickly) Friend, don't be afraid don't be afraid.

माल०–(अनुसृत्य) **भट्टा। मा दाव सहसा णिक्कम। सप्पो त्ति भणीअदि।** (भर्तः! मा तावत् सहसा निष्क्राम। सर्प इति भण्यते।)

Mālavikā : (Following) my lord, please do not proceed hastily; he says there is a serpent.

इरा०–**हद्धी हद्धी। भट्टा इदो एव्व धावदि।** (हा धिक् हा धिक्! भर्ता इत एव धावति।)

Irāvatī : Oh! Oh! The lord rushes to this place itself.

विदू०–(सप्रहासम्) **कहं दंडकट्ठं एदं। अहं उण जाणे जं मए केदईकंटएहिं डंसं करिअ सप्पस्स उवरि अअसो किदं त मे फलिदं त्ति।** (कथं दण्डकाष्ठमेतत्। अहं पुनर्जाने यन्मया केतकीकण्टकैर्दंशं कृत्वा सर्पस्योपरि अयशः कृतं तन्मे फलितमिति।

Vidūṣaka : (Laughing aloud) What! It is only a staff. I thought that having lied abut a serpent bite after scratching my thumble with the sharp thorn of Ketaka has now happened in reality.

(प्रविश्य पट्यक्षेपेण।)

(Enter Bakulāvalikā suddenly throwing aside the curtain)

बकु०–**मा दाव भट्टा पविसदु। इह कुडिलगई सप्पो विअ दीसदि।** मा तावद् भर्ता प्रविशतु। इह कुटिलगतिः सर्प इव दृश्यते।)

Bakulāvalikā : (In confusion) Don't enter O king. There it seems to be a serpent with a crooked movement.

इरा०–(स्तम्भान्तरिता राजानं सहसोपेत्य) **अवि णिव्विग्घमणोरहो दिवासंकेदो मिहुणस्स।** (अपि निर्विघ्नमनोरथो दिवासङ्केतो मिथुनस्य।)

Irāvatī : (Approaching the King suddenly) Has the day-rendezvous of the couple succeeded without interruption?

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः।)

(All are confused on seeing Irāvatī)

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राजा–प्रिये! अपूर्वोऽयमुपचारः।

King : O darling, strange is this courtesy.

इरा०–वउलावलिए। दिट्ठिआ दुच्चाहिसारविसआ संपुण्णा दे पइण्णा। (बकुलावलिके! दिष्ट्या दूत्याभिसारविषया संपूर्णा ते प्रतिज्ञा।)

Irāvatī : O Bakulāvalikā, fortunately your assignment regarding go-between has been a success.

बकु०–पसीददु भट्टिणी! किं मए किदं त्ति देवो पुच्छिदव्वो। ददुरा वाहरन्ति त्ति किं देवो पुहवीएँ परिसिदुं विरमदि। (प्रसीदतु भट्टिनि! किं मया कृतमिति देवः प्रष्टव्यः। दर्दुरा व्याहरन्तीति किं देवः पृथिव्यां वर्षितुं विरमति।)

Bakulāvalikā : May it please my queen. Does the god forget to shower rains simply on account of the croaking of frogs.

विदू०–मा दाव। भोदीए दंसणमत्तेण अत्तभवं पणिवादलंघणं विसुमरिदो। तुमं उण अज्जवि पसादं ण गेण्हसि। (मा तावत्। भवत्याः दर्शनमात्रेणात्रभवान् प्रणिपातलङ्घनं विस्मृतः। त्वं पुनरद्यापि प्रसादं न गृह्णासि)

Vidūṣaka : Don't be angry. Just by your right his highness has forgotten your discourtesy. But your highenss does not show favour even now.

इरा०–कुविदा दाणिं अहं किं करिस्सं। (कुपितेदानीमहं किं करिष्यामि।)

Irāvatī : Though angry what can I do?

राजा–एवमेतद् 'अस्थाने कोप' इत्यनुपपन्नं त्वयि। तथा हि–

कदा मुखं वरतनु कारणादृते
तवागतं क्षणमपि कोपपात्रताम्।
अपर्वणि ग्रहकलुषेन्दुमण्डला
विभावरी कथय कथं भविष्यति।। १६।।

King : It is ill-becoming of you to show anger out of place. Thus—

When did if happen, O my graceful darling, that your face become flushed with anger without reason? Will the

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orb of a moon ever be eclipsed in a night other than during a full-moon, you tell me! (16)

इरा०–अट्ठाणे त्ति सुट्ठु वाहरिदं अज्जउत्तेण। अण्णसंकन्तेसु अम्हाणं भाअहेएसु जइ उण कुप्पेअं तदो ण अहं हस्सा भवेअं। (अस्थान इति सुष्ठु व्याहृतमार्यपुत्रेण। अन्यसंक्रान्तेष्वस्माकं भागधेयेषु यदि पुनः कुप्येयम् ततो नन्वहं हास्या भवेयम्।)

Irāvatī : My lord has well used the word "without reason" when our fortune has shifted to another, if again I get angry then I shall be making myself ridiculous.

राजा–त्वमन्यथा कल्पयसि। अहं पुनः सत्यमेव कोपस्थानं न पश्यामि। कुतः–

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो बन्धुम्।
इति मोचिते मयैते प्रणिपतितुं मामुपगते च।। १७।।

King : You show a misunderstanding for me truly there is no occasion for anger. For—

Attendants should not be put under fetters during days of festival, even if they are guilty, with this in mind these two were released by me and now they are here to pay their respects. (17)

इरा०–णिउणिए! गच्छ। देवीं विण्णावेहि-दिट्ठो भवदीए पक्खवादो ण अज्ज त्ति। (निपुणिके! गच्छ। देवीं विज्ञापय–दृष्टो भवत्याः पक्षपातो नन्वद्येति।)

Irāvatī : O Nipuṇikā, go and inform the queen " I have today realised your partiality to me".

निपु०–तह। (तथा।) (निष्क्रान्ता)

Nipuṇikā : Yes. (Exit)

विदू०–(आत्मगतम्) **अहो अणत्थो संपडिदो। बंधणब्भट्ठो गिहकवोदो बिडालिआए आलोए पडिदो।** (अहो अनर्थः संपतितः बन्धनभ्रष्टो गृहकपोतो बिडालिकाया आलोके पतितः।)

Vidūṣaka (To himself) A calamity has occurred. The dove that got released from the cage has fallen in sight of a cat.

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निपु०–(प्रविश्यापवार्य) **भट्टिणी! जदिच्छदिट्ठाए माहविआए आचक्खिदं एव्वं क्खु एदं णिव्वुत्तं त्ति।** (भट्टिनि! यदृच्छादृष्टया माधविकयाख्यातम्–एवं खल्वेतन्निर्वृत्तमिति।) (कर्णे कथयति।)

Nipuṇikā : (Aside) O queen, I have been told by Mādhavikā whom I chanced to meet; this is how it has been managed (whispers in the ear).

इरा०–(आत्मगतम्) **उववण्णं। सच्चं अअं एत्थ बह्मबंधुणा किदो पओओ।** (विदूषकं विलोक्य प्रकाशम्) **इअं इमस्स कामतन्तसचिवस्स णीदी।** (उपपन्नम्। सत्यमयमत्र ब्रह्मबन्धुना कृतः प्रयोगः।

Irāvatī : (To herself). It is possible. Truly this wretched Brahmin has managed the whole affair (Looking if Vidūṣaka, aloud) This is the expedience of the wretched Brahmin, the minister in amorous affairs.

(विदूषकं विलोक्य प्रकाशम्) इयमस्य कामतन्त्रसचिवस्य नीतिः)

विदू०–भोदि! जदि णीदिगदं एक्कं वि अक्खरं पढेअ णं मए अत्तभवं पासिदो हवे! (भवति! यदि नीतिगतमेकमप्यक्षरं पठेयं ततो मया गायत्रीमपि विस्मरेयम्?

Vidūṣaka : Madam, if I have studied even a syllable of policy then I would have forgotten even my gāyatrī hymn.

राजा–(आत्मगतम्) **कथं नु खल्वस्मात् सङ्कटादात्मानं मोचयिष्यामि।**

King (To himself) How can I save myself from this predicament?

(प्रविश्य)

(Entering)

जय०–देव! कुमारी वसुलच्छी कंदुअं अणुधावन्दी पिंगलवाणरेण बलीअं तासिदा अंकणिसण्णा देवीए पवादकिसलअं विअ वेवमाणा ण किंवि पकिदिं पडिवज्जइ। (देव! कुमारी वसुलक्ष्मीः कन्दुकमनुधावन्ती पिङ्गलवानरेण बलवत्त्रासिता, अङ्कनिषण्णा देव्याः प्रवातकिसलयमिव वेपमाना न किंचित् प्रकृतिं प्रतिपद्यते।)

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Jayasenā : (with excitement) your majesty, Princes Vasulakshmi searching for the ball was frightened by a red faced monkey and is now occupying the lap of the queen and shivering, like a sprout in storm still remaining unconscious.

राजा–कष्टं कष्टम्। कातरो बालभावः।

King : Alas! Timid indeed is childhood.

इरा०–(सावेगम्) **तुवरदु अज्जउत्तो णं समासासिदुं। मा से संतासजणिदो विआरो वड्ढदु।** (त्वरतामार्यपुत्र एनां समाश्वासयितुम्। मास्याः सन्त्रासजनितो विकारो वर्धताम्।)

Irāvatī : (With excitement) Make haste my lord to console her. Let not her excitement increase.

राजा–अयमेनामहं संज्ञापयामि।

King : I shall bring her to consciousness.

(सत्वरं परिक्रामति।)

(So saying he walks away quickly)

विदू–साहु रे पिंगलवाणर साहु। परित्तादो तुए सपक्खो। (साधु पिङ्गलवानर साधु। परित्रातस्त्वया स्वपक्षः।)

Vidūṣaka : (To himself) Well done O monkey of red-face; you have indeed saved your friend.

(निष्क्रान्तो राजा विदूषकश्च, इरावती निपुणिका प्रतिहारी च।)

(Exeunt King, Vidūṣaka, Irāvatī, Nipuṇikā and attendant)

माल०–हला देविं चिन्तिअ वेवदि मे हिअअं। ण जाणे अदो वरं किं वा अणुहविदव्वं हविस्सदि त्ति। (सखि! देवीं चिन्तयित्वा वेपते हृदयम्। न जाने अतः परं किं वानुभवितव्यं भविष्यतीति।

Mālavikā : Friend, thinking about the queen my heart shudders. I do not know what more suffereing is there in store for me.

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(नेपथ्ये)

(Behind the curtain)

अच्चरिअं अच्चरिअं अपुण्णे एव्व पंचरत्ते दोहलस्स मुउलेहिं संणद्धो तवणीआसोओ। जाव देवीए णिवेदेमि। (आश्चर्यमाश्चर्यम्। अपूर्ण एवं पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्तपनीयाशोकः। यावद् देव्यै निवेदयामि।)

Wonderful! Wonderful! Even before five nights after administering the dohada, the golden Aśoka is full of buds. I shall report it to the queen.

(उभौ श्रुत्वा प्रहृष्टे।)

(Both feel glad on hearing it).

बकु०–आस्ससिदु सही। सच्चप्पइण्णा देवी। (आश्वसितु सखी! सत्यप्रतिज्ञा देवी।)

Bakulāvalikā : Console yourself, O my dear friend, the queen always keeps her word.

माल०–तेण हि पमदवणपालिआए पिट्ठदो होमि। (तेन हि प्रमदवन-पालिकायाः पृष्ठतो भवामि।)

Malavikā : Then we shall follow the keeper of the pleasure garden.

बकु०–तह। (तथा।)

Bakulāvalikā : Yes.

(निष्क्रान्ते)

(Exeunt All)

।। इति चतुर्थोऽङ्कः।।

End of Act IV.

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पञ्चमोऽङ्कः
ACT V

(ततः प्रविशत्युद्यानपालिका।)

(Enter the female gardener)

उद्या०—उवक्खितो मए किदसक्कारविहिणो तवणीआसोअस्स वेदिआबंधो जाव अणुट्ठिदणिओअं अत्ताणं देवीए णिवेदेमि। (परिक्रम्य) अहो दैवस्य अणुकंपणीआ मालविआ। तस्सिं तह चंडिआ देवी इमिणा असोअकुसुमवुत्तंतेण पसादसुमुही हविस्सदि। कहिं णु क्खु देवी हवे। (विलोक्य) अम्हो एसो देवीए परिअणब्भन्तरो किंवि जदुमुद्दालंछिदं मंजूस गेण्हिअ चदुस्सालादो कुज्जो सारसिओ णिक्कामदि। पुच्छिसं दाव णं। सारसिअ कहिं पत्थिदोसि। (उपक्षिप्तो मया कृतसत्कारविधिस्तपनीयाशोकस्य वेदिकाबन्धः। यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि। (परिक्रम्य) अहो दैवस्य अनुकम्पनीया मालविका! तस्यां तथा चण्डी देवी अनेनाशोककुसुमवृत्तान्तेन प्रसादसुमुखी भविष्यति। कुत्र नु खलु देवी भवेत्। (विलोक्य) अहो एष देव्याः परिजनाभ्यन्तरः किमपि जतुमुद्रालाञ्छितां मञ्जूषां गृहीत्वा चतुःशालातः कुब्जः सारसको निष्क्रामति। पृच्छामि तावदेनम्। सारसक! कुत्र प्रस्थितोऽसि?)

Gardener : I have completed the setting of a dais round the golden Aśoka that has been given due honours. Now I shall report to the queen that my errand is completed. (Walking around) O fortune has favoured Mālavikā with whom the queen was so angry, has now shown a pleasant face to her. Where will her majesty be now. (Looking) Here comes out of the guadrangle the lunch-backed Sārasaka, a servant of the queen, carrying is his hand a casket sealed with wax. I shall ask him.

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(ततः प्रविशति यथानिर्दिष्टहस्तः कुब्जः।)

(Then enter the hunch-back as described)

सार०–महुअरिए विज्जाभरिआणं बह्मणाणं णिच्चदक्खिणा दादव्वा। तं अज्ज पुरोहिदस्स हत्थं पावइस्सं। (मधुकरिके! विद्याभरितानां ब्राह्मणानां नित्यदक्षिणा दातव्या। तामद्य पुरोहितस्य हस्तं प्रापयिष्यामि।)

Gardener : (Approaching) O Sārasaka where are you going?

Sārasaka : O Madhukarikā, Brahmin well-versed in the Vedas are to be presented with gifts. I am going to give it to the hands of the high-priest.

मधु०–अह किंणिमित्त। (अथ किंनिमित्तम्?)

Madhukarikā : What for?

सार०–जदप्पहुदि सेणावदी जण्णतुरंगरक्खणे णिउत्तो भट्टदारओ वसुमित्तो तदप्पहुदि तस्स आउसणिमित्तं णिक्कसदसुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहिं परिग्गाहेदि। (यतः प्रभृति सेनापतिर्यज्ञतुरङ्गरक्षणे नियुक्तो भर्तृदारको वसुमित्रः ततः प्रभृति तस्यायुर्निमित्तं निष्कशतसुवर्णपरिमाणां दक्षिणां देवी दक्षिणीयैः परिग्राहयति।)

Sārasaka : Ever since the queen came to know that prince Vasumitra has been entrusted with the duty of guarding the sacrificial horse by the commander-in-chief, she gives worthy Brahmin a daily gift of hundred gold-coins for ensuring the safety of the life of the prince.

मधु०–अह कहिं देवी? किं वा अणुचिट्ठदि? (अथ कुत्र देवी? किं वानुतिष्ठति?)

Madhakarikā : It is proper. Where is the queen and what is she doing?

सार०–मंगलघरे आसणत्था भविअ विदब्भ-विसआदो भादुणा वीरसेणेण पेसिदं लेहं लेहकरेहिं वाइअमाणं सुणादि। (मङ्गलगृहे आसनस्था भूत्वा विदर्भविषयाद् भ्रात्रा वीरसेनेन प्रेषितं लेखं लेखकरैर्वाच्यमानं शृणोति।)

Sārasaka : Sitting in an auspicious room she is listening

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to the letter sent by her brother Vīrasena, from Vidarbha, being read to her by scribes.

मधु०–को उण विदब्भराअवुत्तन्तो सुणीअदि। (कः पुनर्विदर्भराजवृत्तान्तः श्रूयते।)

Madhukarikā : How goes the news about the king of Vidarbha?

सार०–वसीकिदो क्खु वीरसेणप्पमुहेहिं भत्तुओ विजअदंडेहिं विदब्भणाहो। मोइदो से दाआदो माहवसेणो दूदो। अतेण महासाराणि रअणाणि वाहणाणि सिप्पआरिआ-भूइट्ठं परिअणं उवाअणी करिअ भट्टिणो सआसं पेसिदो त्ति। (वशीकृतः किल वीरसेनप्रमुखैर्भर्त्तुर्विजयदण्डैर् विदर्भनाथः। मोचितोऽस्य दायादो माधवसेनः। दूतश्च तेन महासाराणि रत्नानि वाहनानि शिल्पकारिकाभूयिष्ठं परिजनमुपायनीकृत्य भर्तुः सकाशं प्रेषित इति।)

Sārasaka : It is said that the king of Vidarbha has been vanquished by an army under the leadership of Vīrasena and Mādhavasena his cousin has been released. Further the delegate sent by Vīrasena to wait upon our king with precious goods, chariots, a host of maid-servants consisting mostly of artists will be granted interview tomorrow.

मधु०–गच्छ अणुचिट्ठ अत्तणो णिओअं। अहं वि देविं पेक्खिस्सं। (गच्छानुतिष्ठात्मनो नियोगम्। अहमपि देवीं प्रेक्षिष्ये।) (निष्क्रान्ते।)

Madhukarikā : You may go to attend to your duties. I shall meet queen (Both Exeunt)

।। इति प्रवेशकः।।

Here ends the Praveśaka

(ततः प्रविशति प्रतिहारी)

(Enter-maid-servant)

प्रति०–आणत्तम्हि असोअसक्कारवावुदाए देवीए–विण्णावेहि अज्जउत्तम् इच्छम्मि उज्जउत्तेण सह असोअरुक्खस्स पसूणलच्छि पच्चक्खीकादुं त्ति। ता जाव धम्मासणागदं देवं पडिवालेमि। (आज्ञाप्तास्मि अशोकसत्कारव्यापृतया

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देव्या–विज्ञापय आर्यपुत्रम् इच्छामि आर्यपुत्रेण सहाशोकबृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकर्तुमिति। तद् यावद् धर्मासनागतं देवं प्रतिपालयामि) (परिक्रामति।)

Maid-servant : I have been ordered by the queen who is honouring the Aśoka tree. "Inform my husband that I wish to see him to accompany me to see the wealth of blossoms of the Aśoka tree. I shall wait for the king who is attending to the administration of justice.

(नेपथ्ये वैतालिकौ)

(Two bards behind the curtain)

प्रथमः–विजयतां विजयतां देवः। दिष्ट्या दण्डैरेव रिपुशिरःसु वर्तते देवः।

परभृतकलव्याहरेषु त्वमात्तरतिर्मधुं
नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान्।
विजयकरिणामालानत्वं गतैः प्रबलस्य ते
वरद वरदारोधोवृक्षैः सहावनतो रिपुः।। १।।

Fortunately our kings sits on the head of the enemies by the might of arms.

First : You possessing a body like the personification of Anaṅga (cupid) spend the vernal season in the gardens of Vidiśā resounding with the warblings of Cuckoos, O bestower of gifts your enemy has bent his head low like the trees on the banks of Varadā to which your war-elephants are tethered. (1)

द्वितीयः–

विरचितपदं वीरप्रीत्या सुरोपम सूरिभि–
श्चरितमुभयोर्मध्येकृत्य स्थितं क्रथकैशिकान्।
तव हृतवतो दण्डानीकैर्विदर्भपतेः श्रियं
परिघगुरुभिर्दोर्भिर्विष्णोः प्रसह्य च रुक्मिणीम्।। २।।

Second : O god-like one, the deeds of valour of only two persons are sung by bards, who care for heroism when they refer to the country Krathakaiśika (Vidarbha), viz. you who have deprived the prosperity of the king of Vidarbha with

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the might of your army and the Viṣṇu who with his mighty arms comparabe to iron bolts carried away Rukmiṇi by force. (2)

प्रती०–एसो जअसद्दसूइदप्पत्थाणो भट्टा इदो एव्व आअच्छदि। अहं वि दाव इमस्स पमुहादो लोआदो ओसरिअ खम्भन्तरिदा होमि। (एष जयशब्दसूचितप्रस्थानो भर्ता इत एवागच्छति। अहमपि तावदस्य प्रमुखालोकादपसृत्य स्तम्भान्तरिता भवामि। (एकान्ते स्थिता।)

Maid-Servant : Hither comes the king whose arrival is hailed by the shouts of victory. I shall just move away from his direct view and remain close to the outer portico. (Stands aloof).

(प्रविश्य सवयस्यो राजा)

(Enter the king with his friend)

राजा–

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां
श्रुत्वा विदर्भपतिमानमितं बलैश्च।
धाराभिरातप इवाभिहतं सरोजं
दुःखायते मम मनः सुखमश्नुते च ।। ३।।

King : Thinking of my beloved who is not easy to be procured and hearing the news of the easy victory over the king of Vidarbha by my force I feel at once sad as well as happy like the lotus lashed by the torrents of rain and enjoying the rays of the sun. (3)

विदू०–जह अहं पेक्खिामि तह एक्कन्तसुहिदो भवं हविस्सदि। (यथाहं प्रेक्ष्ये तथा एकान्तसुखितो भवान् भविष्यति।)

Vidūṣaka : As I could divine you will soon enjoy perfect happiness.

राजा–कथमिव।

King : Friend, How is it?

विदू–अज्ज किल देवीए एव्वं पंडितकोसिई भणिदा–भअवदि! जं तुमं

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पसाहणगव्वं वहसि तं दंसेहि मालविआए सरीरे विवाहणेवत्थं त्ति। ताए सविसेसालंकिदा मालविआ। तत्तहोदी कदावि पूरए भवदो वि मणोरहं। (अद्य किल देव्या एवं पण्डितकौशिकी भणिता–भगवति! यत् त्वं प्रसाधनगर्वं वहसि तद् दर्शय मालविकायाः शरीरे विवाहनेपथ्यमिति। तया सविशेषालंकृता मालविका। तत्रभवती कदाचित् पूरयेद् भवतोऽपि मनोरथम्।)

Vidūṣaka : Only today the learned Kauśikī has been given the orders by the queen— "O revered lady, if you are proud of the art of decoration exhibit it in the limbs of Mālavikā with the bridal dress according to the Vidarbha style". And she has done it with a special delight on Mālavikā. Thus the queen is likely to fulfil your hope soon.

राजा–सखे! मदपेक्षानुवृत्त्या निवृत्तेर्ष्याया धारिण्या पूर्वाचरितैः संभाव्यत एवैतत्।

King : Friend. Judging from the previous conduct of Dhāriṇi free from the jealousy in matters of my love, it is quite possible.

प्रति०–(उपगम्य) जेदु जेदु भट्टा। देवी विण्णावेदि–तवणीआसोअस्स कुसुमसहदंसणेण मह आरम्भो सफलो करीअदु त्ति। (जयतु जयतु भर्ता। देवी विज्ञापयति–तपनीयाशोकस्य कुसुमसहदर्शनेन ममारम्भः सफलः क्रियतामिति?

Maid-servant : (Approaching) May the king be victorius. The queen requests your presence to see the rich blossoms of golden Aśoka in your company and thus to make her efforts fruitful.

राजा–ननु तत्रैव देवी तिष्ठति?

King : I suppose the queen is there?

प्रति०–अह इं। जहरिहसंमाणसुहिअं अन्तेउरं विसज्जिअ मालविआपुरोएण अत्तणो परिअणेण सह देवं पडिवालेदि। (अथ किम्। यथार्हसम्मानसुखितमन्तःपुरं विसृज्य मालविकापुरोगेण आत्मनः परिजनेन सह देवं प्रतिपालयति।

Maid-servant : Yes. After bestowing suitable presents on the inmates of the harem, the queen awaits the arrival of

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your majesty along with her retinue led by Mālavikā as well as Kauśikī the scholar.

राजा–(सहर्ष विदूषकं विलोक्य) **जयसेने। गच्छाग्रतः।**

King : (Looking at Vidūṣaka with delight) O Jayasenā, lead the way.

प्रति०–एदु एदु देवो। (एत्वेतु देवः।)

Maid-servant : This way your majesty, this way (she walks about)

विदू०–(विलोक्य) भो वअस्स। किंवि परिवुत्तजोव्वणो विअ वसन्तो पमदवणे लक्खीअहि। (भो वयस्य! किंचित्परिवृत्तयौवन इव वसन्तः प्रमदवने लक्ष्यते।)

Vidūṣaka : (Looking) friend, the vernal season seems to be drawing to a close in this pleasure garden.

राजा–यथाह भवान्

अग्रे विकीर्णकुरबकफलजालकभिद्यमानसहकारम् ।
परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः।।४।।

King : It is as you say.

Ahead the Kuravakas are seen laden with fruits splitting the ripe mango making the season that is anxious of its close of youthfulness. (4)

विदू०–(परिक्रम्म) **अहो। अअं सो दिण्णणेवत्थो विअ कुसुमत्थबएहिं तवणीआसोओ। ओलोअदु भवं।** (अहो। अयं स दत्तनेपथ्य इव कुसुमस्तबकैस्तपनीयाशोकः। अवलोकयतु भवान्।)

Vidūṣaka : (Walking about) Here is that golden Aśoka tree as if decorated with the bunch of flowers. You may see it.

राजा–स्थाने खलु प्रसवमन्थरोऽयमभूत्। यदिदानीमनन्यसाधारणीं शोभामुद्वहति। पश्य–

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम्।
निर्वृत्तदोहदेऽस्मिन् संक्रान्तानीव कुसुमानि।।५।।

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King : It did well to wait so long to blossom for it has now put on unique splendour. See—

The flowering of all the Aśoka trees indicative of the advernt of the vernal season seems to have been shifted to this one to whom the dohada was administered. (5)

विदू०–तह। भो वीसद्धो होहि अम्हेसु संणिहिदेसु वि धारिणी पासपरिवट्टिणीं मालविअं अणुमण्णेदि। (तथा। भोः विस्रब्धो भव। अस्मासु संनिहितेष्वपि धारिणी पार्श्वपरिवर्तिनीं मालविकामनुमन्यते।)

Vidūṣaka : O be hopeful. Dhāriṇi permits Mālavikā to be at her side even in our presence.

राजा–(सहर्षम्) **सखे। पश्य–**

मामियमभ्युत्तिष्ठति देवी विनयादनूत्थिता प्रियया।
विस्तृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव।। ६।।

King : (With joy) friend, you see, you see—

The queen rises up to great me and my beloved too rises immediately after like the goddess of earth along with the prosperity of imperial wealth holding a blossomed lotus in hand. (6)

(ततः प्रविशति धारिणी मालविका परिव्राजिका विभवतश्च परिवारः।)

(Enter Dhariṇi, Mālavikā, Ancress of the retinue)

माल०–(आत्मगतम्) **जाणामि णिमित्तं कोदुआलंकारस्स। तह वि मे हिअअं बिसिणीपत्तगदं विअ सलिलं वेवदि। अवि अ दक्खिणेदरं वि मे णअणं बहुसो फुरदि।** (जानामि निमित्तं कौतुकालंकारस्य। अथापि मे हृदयं बिसिनीपत्रगतमिव सलिलं वेपते। अपि च दक्षिणेतरमपि मे नयनं बहुशः स्फुरति।)

Mālavikā : (To herself) I know the reason for my decoration with bridal garments. Still my heart shivers like the drops of water on the lotus leaf. Moreover my left eyes brow throbs frequently.

विदू०–भो वअस्स! विवाहणेवत्थेण सविसेसं क्लु सोहदि मालविआ। (भो वयस्य! विवाहनेपथ्येन सविशेषं खलु शोभते मालविका।)

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Vidūṣaka : Friend, Mālavikā looks all the more attractive in her bridal robes.

राजा–पश्याम्येनाम्। यैषा–

अनतिलम्बिदुकूलनिवासिनी
बहुभिराभरणैः प्रतिभाति मे।
उडुगणैरुदयोन्मुखचन्द्रिका
हतहिमैरिव चैत्रविभावरी।। ७।।

King : I notice that she is decorated with ornaments—She

Clad in silk which does not hang to much and decorated with many ornaments seems to me like the night of the Caitra month with stars cleared of the mist of dew with the moonlight just rising. (7)

धारि०–(उपेत्य) **जेदु जेदु अज्जउत्तो।** (जयतु जयत्वार्यपुत्रः)

Dhāriṇi : (Approaching) May my husband be victorious.

विदू०–वडढ्दु भोदी। (वर्धतां भवती।)

Vidūṣaka : May the queen proper.

परि०–विजयतां देवः।

Ancress : May the king be victorious.

राजा–भगवति अभिवादये।

King : Revered lady, I salute you.

परि०–अभिप्रेतसिद्धिरस्तु।

Ancress : May your desires be fulfilled.

धारि०–(सस्मितम्) **अज्जउत्त! एस से अम्हेहिं तरुणीजणसहअस्स असोओ संकेदघरो कप्पिदो।** (आर्यपुत्र ! एष ते अस्माभिस्तरुणीजनसहायस्य अशोकः संकेतगृहं कल्पितः।)

Dhāriṇī : (With a smile) O my husband this Aśoka tree had been chosen by you as the rendezvous for you and the young damsels.

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विदू०–भो आराहिओसि। (भोः आराधितोऽसि)

Vidūṣaka : Friend, you are honoured!

राजा–(सव्रीडमशोकमभितः परिक्रामन्।)

नायं देव्या भाजनत्वं न नेयः
सत्काराणामीदृशानामशोकः
यः सावज्ञो माधवश्रीनियोगे
पुष्पैः शंसत्यादरं त्वत्प्रयत्ने।। ८।।

King : (walking around the Aśoka Tree with shyness)

It is not that this tree of Aśoka does not deserve such honours at the hands of the queen, for this one who remained impervious to the command of the vernal prosperity has now showing its respect to your efforts in seeing it endowed with a wealth of flowers. (8)

विदू०–भो वीसद्धो भविअ तुमं जोव्वणवदिं इमं पेक्ख। (भो विस्रब्धो भूत्वा त्वं यौवनव तीमिमां पश्य।)

Vidūṣaka : Friend, you may have a comfortable sight of this one who is in the prime of youth.

धारि०–कं? (काम्?)

Dhāriṇī : Whom?

विदू०–भोदि तवणीआसोअस्स कुसुमसोहम्। (भवति! तपनीयाशोकस्य कुसुमशोभाम्।)

Vidūṣaka : The splendour of the golden Aśoka

(सर्व उपविशन्ति।)

(All sit down)

अहं रथाङ्गनामेव प्रिया सहचरीव मे।
अननुज्ञातसंपर्का धारिणी रजनीव नौ ।। ९।।

King : (Looking at Mālavikā, to himself) It is painful to endure separation in proximity.

I am like a Cakravāka and my beloved in like the female

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of its class, but Dhariṇi like night has not yet given permission for our union. (9)

(प्रविश्य)

(Entering)

कञ्चु०–विजयतां देवः! अमात्यो विज्ञापयति–विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादलघुशरीरे इति पूर्वं न प्रवेशिते। संप्रति देवोपस्थानयोग्ये संवृत्ते। तदाज्ञां देवो दातुमर्हतीति।

Chamberlain : May the king be victorious. The minister informs : "Among the presents sent by the king of Vidarbha two female artists were not introduced at first because they were fatigued by journey. Now they are fit to be brought to your presence. May your majesty be pleased to give permission."

राजा–प्रवेशय ते।

King : Let them be introduced.

कञ्चु०–यदाज्ञापयति देवः। (निष्क्रम्य ताभ्यां सह प्रविश्य) **इत इतो भवत्यौ।**

Chamberlain. : As your highness commands (exeunt and reenter with the two maids). This way noble girls, this way.

प्रथ०–(जनान्तिकम्) **हला मदणिए। अपुव्वं इमं राअउलं पविसन्तीए पसीददि मे हिअअं।** (सखि मदनिके! अपूर्वमिदं राजकुलं प्रविशन्त्याः प्रसीदति मे हृदयम्।)

First : (aside) Friend Rajanikā, my inner soul feels a calmness when entering royal house which is not familiar.

द्विती०–जोसिणीए। अत्थि क्खु लोअप्पवादो आआमि सुहं दुक्खं वा हिअअसमवस्था कहेदि त्ति। (ज्योत्स्निके! अस्ति खलु लोकप्रवादः आगामि सुखं दुःखं वा हृदयसमवस्था कथयतीति।)

Second : O Jyotsnikā. I too feel like-wise. There is a popular saying that an imminent good or evil is indicated by the feeling of hearts.

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प्रथ०–सो सच्चो दाणिं होदु। (स सत्य इदानीं भवतु।)

First : Let it prove true now.

कञ्चु०– एष देव्या सह देवस्तिष्ठति। उपसर्पतां भवत्यौ।

Chamberlain : Here the king remains with the queen. You two may approach.

(उभे उपसर्पत:) (मालविका परिव्राजिका च चेट्यौ विलोक्य परस्परमवलोकयत:।)

(Both go near; Mālavikā and the Ancress look at each other on seeing the two maids).

उभे–(प्रणिपत्य) **जेदु जेदु भट्टा। जेदु जेदु भट्टिनी।** (उभे राजाज्ञया उपविष्टे।)

Both : (bowing) Hail victory to the king. Hail victory to the queen.

राजा–कस्यां कलायामभिविनीते भवत्यौ।

King : Welcome. Take your seat. In which art are you trained?

उभे–भट्टा! संगीदए अब्भन्तरे म्ह। (भर्त: संगीतके अभ्यन्तरे स्व:।)

Both : O lord, we are skilled in the art of music.

(Both sit down)

राजा–मालविए! इदो पेक्ख। कदरा दे संगीदसहअरिणी रुच्चदि। (मालविके! इत: पश्य। कतरा ते संगीतसहकारिणी रोचते।)

Dhariṇi : O Mālavikā, look here! whom do you like to company you in music?

King : Queen, select one of the two.

उभे–(मालविकां दृष्ट्वा) **अम्हो भट्टदारिआ। जेदु जेदु भट्टदारिआ।** (अहो भर्तृदारिका। जयतु जयतु भर्तृदारिका।)

Both : (On seeing Mālavikā) Ah! It is our princess! Hail victory to our princess!

(प्रणम्य तया सह बाष्पं विसृजत:।) (सर्वे सविस्मयं विलोकयन्ति।)

(Along with her the two shed tears after looking, All look with astonishment.)

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राजा–के भवत्यौ? का वेयम्?

King : Who are you noble girls! Who is this?

उभे–भट्टा! एसा अम्हाणं भट्टारिआ। (भर्तः एषास्माकं भर्तृदारिका।)

Both : O king, she is our princess.

राजा–कथमिव।

King : How is it?

उभे–सुणादु भट्टा। जो सो भट्टिणा विजअदण्डेहिं विदब्भणाहं वसीकरिअ बन्धणादो मोइओ कुमारो माहवसेणो णाम तस्स इअं करणीअसी भइणी मालविआ णाम। (शृणोतु भर्ता! यः स भर्त्रा विजयदण्डैर्विदर्भनाथं वशीकृत्य बन्धनान्मोचितः कुमारो माधवसेनो नाम तस्येयं कनीयसी भगिनी मालविका नाम।)

Both : May you be pleased to listen. This is Mālavikā, the younger sister of prince Mādhavasena who has been released by you after defeating the king of Vidarbha with your victorious army.

धारि०–कहं राअदारिआ इअं। चन्दणं क्ख मए पादुओवओएण दूसिदं। (कथम् राजदारिकेयम्। चन्दनं खलु मया पादुकोपयोगेन दूषितम्।)

Dhāriṇi : What? She is a princess! O I have sullied the sandal by using it as footwear.

राजा–अथ, अत्रभवती, कथमित्थंभूता?

King : How did it happen like this?

माल०–(निःश्वस्यात्मगतम्) **विहिणिओएण।** (विधिनियोगेन।)

Mālavikā : (Sighing to herself) By the turn of Fate.

द्विती०–सुणादु भट्टा। दाआदवसंगदे भट्टादारए माहवसेणे तस्स अमच्चेण अज्जसुमदिणा अम्हारिसं परिअणं उज्झिअ गूढं आणीदा एसा। (शृणोतु भर्ता। दायादवशंगते भर्तृदारके माधवसेने तस्यामात्येनार्यसुमतिनास्मादृशं परिजनमुज्झित्वा गूढमानीतैषा।)

Second : O King, please listen. When Mādhavasenā, our prince was captured by his cousin, his minister Sumati abandoning servants like us escaped secretly with her.

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राजा–श्रुतपूर्वं मयैतत्। ततस्ततः।

King : This much I have heard before. Proceed further.

द्विती०–भट्टा! अदो वरं ण आणामि। (भर्तः अतः परं न जानामि।)

Second : O Lord, we do not know what happened later.

परि०–ततः परं मन्दभागिनी कथयिष्यामि।

Ancress : The unfortunate one, shall tell you as to what happened later.

उभे–भट्टदारिए। अज्जकोसिईए विअ सरसंजोओ। णं सा एव्व। (भर्तुदारिके! आर्यकौशिक्या इव स्वरसंयोगः? ननु सैव।)

Both : Princess, the voice is like that of the venerable Kauśikī.

माल०–अह इम्। (कथ किम्।)

Mālavikā : Yes. it is she.

उभे–जदिवेसधारिणी अज्जकोसिई दुक्खेण विभावीअदि। भअवदि! णमो दे। (यतिवेषधारिणी आर्यकौशिकी दुःखेन विभाव्यते। भगवति! नामस्ते।)

Both : It is difficult to recognise the venerable Kauśikī in the robe of an ascetic lady. O revered lady, we bow to you.

परि०–स्वस्ति भवतीभ्याम्।

Ancress : May you two be prosperous!

राजा–कथम्, आप्तवर्गोऽयं भगवत्याः।

King : O. This party is known to the revered lady.

परि०–एवमेतत्।

Ancress : yes, it is so.

विदू०–तेण हि कहेदु भअवदो अत्तहोदोए वुत्तन्तं दाव असेसं। (तेन हि कथयतु भगवती अत्रभवत्या वृत्तान्तं तावदशेषम्।)

Vidūṣaka : If it is so let the revered lady complete the story of this noble princess.

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परि०–(सवैक्लव्यम्) **तावच्छ्रूयताम्। माधवसेनसचिवं ममाग्रजं सुमतिमवगच्छ।**

Ancress : (With agitation). Listen please, know Sumati, the minister of Mādhavasena, to be my elder brother.

राजा–**उपलक्षितः ततस्ततः।**

King : Understood. Please continue.

परि०–**स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्सम्बन्धापेक्षया पथिकसार्थं विदिशागामिनमनुप्रविष्टः।**

Ancress : He along with this princess whose brother fell in trouble, and me together joined a caravan that was going to Vidiśā with the desire of contracting alliance with your majesty.

राजा–**ततस्तः।**

King : And then?

परि०–**स च अटव्यन्तरे निविष्टो गताध्वा वणिग्गणः।**

Ancress : That caravan having traversed a long distance halted in the thick of woods for resting.

राजा–**ततस्ततः।**

King : What happened next.

परि०–**ततः**

तूणीरपट्टपरिणद्धभुजान्तराल–
मापार्ष्णिलम्बिशिखिबर्हकलापधारि।
कोदण्डपाणि विनदत्प्रतिरोधकाना–
मापातदुष्प्रसहमाविरभूदनीकम्।। १०।।

Ancress : There appeared a group of bandits with quiver-bands tried across their breasts, wearing tufts of peacock plumes hanging down upto their ankles and with bows in hand bellowing and hemming us in fury. (10)

(मालविका भयं रूपयति।)

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(Mālavikā shudders in fear)

विदू०–भोदि! मा भआहि। अदिंक्कन्तं क्खु तत्तहोदी कहेदि। (भवति! मा बिभेहि। अतिक्रान्तं खलु तत्रभवती कथयति।)

Vidūṣaka : Princess, don't be afraid. She is only narrating a previous incident.

राजा–ततस्ततः।

King : What happened thereafter.

परि०–ततो मुहूर्तं बद्धायुधास्ते पराङ्मुखीभूताः सार्थवाहयोद्धारस्तस्करैः।

Ancress : In a fight that lasted for a few hours the bandits worsted the merchants.

राजा–हन्त। इतः परं कष्टतरं श्रोतव्यम्।

King : O revered lady, hereafter we have to listen to more tragic incidents.

परि०–ततः स मत्सोदर्यः

इमां परीप्सुर्दुर्जाते पराभिभवकातराम्।
भर्तृ प्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः।। ११।।

Ancress : Then my brother—

Devoted as he was to his master and his best to save this girl who took fright at the furious onslaught. Soon he paid his debt of gratitude to his master by sacrificing his life.

प्रथ०–हा हदो सुमदी। (हा हतः सुमतिः।)

First girl : Ah Sumati is killed!

द्विती०–तदो क्खु इअं भट्टदारिआए समवत्था संवृत्ता। (ततः खल्वियं भर्तृदारिकायाः समवस्था संवृत्ता)

Second : That is why this plight has befallen our princess.

(परिव्राजिका बाष्पं विसृजति।)

(The Ancress sheds tears)

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राजा–भगवति! तनुत्यजयामीदृशी लोकयात्रा। न शोच्यस्तत्रभवान् सफलीकृतभर्तृपिण्डः। ततस्ततः।

King : Revered lady! Such is the course of life of the mortals. Such a noble soul who proved that he paid for his food need not be lamented. There after?

परि०–ततोऽहं मोहमुपगता यावत् संज्ञां लभे तावदियं दुर्लभदर्शना संवृत्ता।

Ancress : When by the time I regained my consciousness this Mālavikā was lost.

राजा–महत् खलु कृच्छ्रमनुभूतं भगवत्या।

King : The revered lady has suffered much pain.

परि०–ततो भ्रातुः शरीरमग्निसात्कृत्वा पुनर्नवीकृतवैधव्यदुःखया मया त्वदीयं देशमवतीर्य इमे काषाये गृहीते।

Ancress : Then I cremated the body my brother and with the sorrows of my widowhood being rekindled I reached your regions and took to saffron robes.

राजा–युक्तः सज्जनस्यैष पन्थाः। ततस्ततः।

King : It is only proper. That is the way of the good. Thereafter?

परि०–सेयमाटविकेभ्यो वीरसेनं वीरसेनाच्च देवीं गता। देवीगृहे लब्धप्रवेशया मया चानन्तरं दृष्टेत्येतदवसानं कथायाः।

Ancress : The princess reached Vīrasena from the bandits, and from Vīrasena reached the queen and she was again met by me at the apartments of the queen as I got there. This is the end of her story.

माल०–(आत्मगतम्) किं णु क्खु संपदं भट्टा भणादि। (किं नु खलु सांप्रतं भर्ता भणति)

Mālavikā : (To herself) What will the king say now?

राजा–अहो परिभवोपहारिणो विनिपाताः कुतः–

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती।
स्नानीयवस्त्रक्रियया पत्रोर्णं वोपयुज्यते।। १२।।

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King : Alas! calamity grips humiliation in its train. For—

This damsel fit to be a queen has been treated as a servant maid even as a silk of the softest weave is used as a bath towel. (12)

धारि०–भअवदि! तुए अभिजणवदिं मालविअं अणाचक्खन्तीए असंपदं किदं (भगवति! त्वया अभिजनवतीं मालविकामनाचक्षाणया असांप्रतं कृतम्।)

Dhāriṇi : O revered lady, it was quite unfair on your part to have not disclosed regarding the noble birth of Mālavikā.

परि०–शान्तं पापम्। केनचित् कारणेन खलु मया नैर्घृण्यमवलम्बितम्।

Ancress : I am not to be blamed. Indeed with reason I kept silent.

धारि०–किं विअ तं कारणम्? (किमिव तत् कारणम्?)

Dhāriṇi : What is the reason for it?

राजा–यदि वक्तव्यं कथ्यताम्।

King : If it could be disclosed, please reveal it.

परि०–इयं पितरि जीवति केनापि देवयात्रागतेन सिद्धादेशकेन साधुना मत्समक्षं समादिष्टा–आसंवत्सरमात्रमियं प्रेष्यभावमनुभूय ततः सदृशभर्तृ गामिनी भविष्यतीति। तदेवं भाविनमादेशमस्यास्त्वत्पादशुश्रूषणया परिणमन्तमवेक्ष्य कालप्रतीक्षया मया साधु कृतमिति पश्यामि।

Ancress : Please listen. While her father was alive a clairvoyant ascetic on a pilgrimage came and predicted in my presence that this damsel after suffering servitude for a year will obtain a worthy husband. Noting that the immutable destiny resulted in her service under the queen I think I did well in waiting for the time.

राजा–युक्ता प्रतीक्षा।

King : A reasonable neglect.

कञ्चु०–देव! कथान्तरेणान्तरितम् अमात्यो विज्ञापयति–विदर्भगतमनुष्ठेय-मनुष्ठितमभूत्, देवस्य तावदभिप्रायं श्रोतुमिच्छामीति।

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(Entering)

Chamberlain : O king, the minister submits that he had forgotten one thing amidst his preoccupations." We had decided in his course of action with regard to Vidarbhas. I would like to have the opinion of the king in this matter."

राजा०–मौद्गल्य! तत्रभवतोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुकामोऽस्मि।

तौ पृथग् वरदाकूले शिष्टामुत्तरदक्षिणे।
नक्तन्दिवं विभज्योभौ शीतोष्णकिरणाविव।। १३।।

King : O Maudgalya. I wish to bifurcate that kingdom between the two noble cousins Yajñasena and Mādhavasena.

Le them divide the country into two regions marked by the northen and southern banks of the River Varadā and rule the night and the day between themself as the moon and the sun. (13)

कञ्चु०–देव! एवममात्यपरिषदे निवेदयामि।

Chamberlain : your maiosty, I shall inform the cabinet accordingly.

(राजा अङ्गुल्यानुमन्यते) (निष्क्रान्तः कञ्चुकी)

(The king signifies his assent with his finger. Exit chamberlain)

प्रथमा–(जनान्तिकम्) भट्टदारिए। दिट्ठिआ भट्टिणा भट्टिदारओ अद्धरज्जे पडिट्ठं गमइस्सदि। (भर्तृदारिके। दिष्ठ्या भर्त्रा भर्तृदारकः अर्द्धराज्ये गमिष्यते।)

Ist girl : (aside) Princess, by luck our prince is going to be installed in one half of the kingdom.

माल०–एवं दाव बहु मणिदव्वं जं जोविदसंसआदो मुत्तो (एतत् तावद् बहु मन्तव्यम् यज्जीवितसंशयान्मुक्तः।)

Mālavikā. This is significant that now he will be free from danger to his life.

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(प्रविश्य)

(Reenter chamberlain)

कञ्चु०–विजयतां देवः। अमात्यो विज्ञापयति–कल्याणी देवस्य बुद्धिः। मन्त्रिपरिषदोऽप्येतदेव दर्शनम्। कुतः–

द्विधा विभक्तां श्रियमुद्वहन्तौ
धुरं रथाश्वाविव संग्रहीतुः।
तौ स्थास्यतस्ते नृपतेर्निदेशे
परस्परोपग्रहनिर्विकारौ ।। १४।।

Chamberlain : Hail victory the king. Minister further begs to state that : "Oh, how happy is the idea of the king. The cabinet too is of the same view. For

Sharing the prosperity of the country between them like the two houses of a chariot bearing the two ends of the yoke without clash they will remain under the control of the king. (14)

राजा–तेन हि मन्त्रिपरिषदं ब्रूहि–सेनान्ये वीरसेनाय लेख्यताम् एवं क्रियतामि'ति।

King : Then tell the council of ministers "write to the commander Vīrasena that order may be issued accordingly.

कञ्चुकी–यदाज्ञापयति देवः। (निष्क्रम्य सप्राभृतकं लेखं गृहीत्वा पुनः प्रविष्टः।) **अनुष्ठिता प्रभोराज्ञा। अयं देवस्य सेनापतेः पुष्पमित्रस्य सकाशात् सोत्तरीयप्राभृतको लेखः प्राप्तः। प्रत्यक्षीकरोत्वेनं देवः।**

Chamberlain : As my lord commands. (Exit and reenter carrying a letter along with a present) "Here is a letter from Puṣpamitra, your commander in chief along with a present. Your majesty may please go through it."

(राजोत्थाय सप्राभृतकं लेखं सोपचारं गृहीत्वा परिजनायार्पयति।) (परिजनो लेखं नाट्येनोद्घाटयति।)

(The king rises at once, respecfully leaves the presents placing it on his head hands it over to an attendant and also opens the letter.)

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धारि०–(आत्मगतम् अम्हो। तदोमुहं एव्व णो हिअअं। सुणस्सं दाव गुरुअणस्स कुसलाणन्तरं वसुमित्तस्स वुत्तन्तं। अदिघोरे क्खु पुत्तओ सेनावदिणा णिउत्तो। (अहो! ततोमुखमेव नो हृदयम्। श्रोष्यामि तावद् गुरुजनस्य कुशलानन्तरं वसुमित्रस्य वृत्तान्तम्। अतिघोरे खलु पुत्रकः सेनापतिना नियुक्तः।)

Dhāriṇi : (To herself) Oh, All my heart is in it. After listening to the welfare of my father-in-law I shall hear the news about Vasumitra, my son. My young son is commissioned with a perilous task by the commander-in-chief.

राजा–(उपविश्य लेखं सोपचारं गृहीत्वा वाचयति।) स्वस्ति। यज्ञशरणात् सेनापतिः पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात् परिष्वज्येदमनुदर्शयति 'विदितमस्तु,योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य वत्सरोपावर्त्तनीयो निरर्गलस्तुरङ्गो विसृष्टः। स सिन्धोर्दक्षिणरोधसि चरन्नश्वानीकेन यवनेन प्रार्थितः। ततः उभयोः सेनयोर्महानासीत् संमर्दः।

King : (Takes his seat and reads). Hail prosperity. From the sacrificial chamber Puṣpamitra, the commander-in-chief embraces Agnimitra, the long-lived one, located at Vidiśā and informs him as follows. Let it be known to you that my sacrificial horse for the Rājasūya ceremony was let loose to roam about and return after an year under the protection of Prince Vasumitra and hundreds of princes. The horse while grazing at the banks of the river Indus was seized by a unit of the Yavana cavelry. Then ensused a severe fight between the two armies?"

(देवी विषादं नाटयति)

(Dhāriṇi shows signs of concern)

राजा–कथमीदृशं संवृत्तम्। (शेषं पुनर्वाचयति)

ततः परान् पराजित्य वसुमित्रेण धन्विना।
प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः।। १५।।

King : Alas! How did it happen? (Reads the remaining portion).

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Then Vasumitra wiedling the bow defeated the enemies and rescued the great horse which was being forced away. (15)

धारि०–इमिणा आससिदं मे हिअअं। (अनेनाश्वस्तं मे हृदयम्।)

Dhāriṇi : On hearing this I feel comforted in my heart.

राजा–(शेषं पुनर्वाचयति।) सोऽहमिदानीमंशुमता सगरपुत्रेणेव प्रत्याहृताश्वो यक्ष्ये। तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति।

King : (Reads the rest of the letter) "Now I shall perform the sacrifice with my horse brought back by my grandson, like Sagara did to Amsumān. Therefore you must come in time to see the sacrifice along with your family, now that you are free from anger.

राजा–अनुगृहीतोऽस्मि।

King : I am blessed.

रि०–दिष्ट्या पुत्रविजयेन दम्पती वर्धेते।

भर्त्रासि वीरपत्नीनां श्लाघ्यानां स्थापिता धुरि।
वीरसूरिति शब्दोऽयं तनयात् त्वामुपस्थितः।। १६।।

Ancress : By luck the royal couple is gratified by the success of their son. (Looking at queen)

You have been elevated to the position of the wives of the heroes by your husband. Now on account of the son you have attaind the title of the mother of a hero too. (16)

धारि०–भअवदि! परितुट्ठम्हि जं पितरं अणजादो मे वच्छओ। (भगवति! परितुष्टास्मि यत् पितरमनुजातो मे वत्सकः।)

Vidūṣaka : Queen I am glad to see that the son has emulated his father.

राजा–मौद्गल्य! ननु कलभेन यूथपतेरनुकृतम्।

Ancress : The baby-elephant emulates the lordly elephant.

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कञ्चु०–देव! अयं कुमारः–

नैतावता वीरविजृम्भितेन
चित्तस्य नो विस्मयमादधाति।
यस्याप्रधृष्यः प्रभवस्त्वमुच्चै–
रग्नेरपां दग्धुरिवोरुजन्मा।। १७।।

Chamberlain : It is no wonder that this prince does not strike our mind, since you are his mighty source even as the Urujanmā (The submarine fire-Aurva) is the source of the fire that consumes the waters of the occean. (17)

राजा–मौद्गल्य! यज्ञसेनश्यालमुररीकृत्य मोच्यन्तां सर्वे बन्धनस्थाः।

King : O Maudgalya, let all the prisoners except the brother-in-law of Yajñasena be set free.

कञ्चु०–यदाज्ञापयति देवः। (निष्क्रान्तः।)

Chamberlain : As the king commands. (Exit)

धारि०–जयसेणे। गच्छ। इरावदपीमुहाणं अंतेउराणं पुत्तस्स वुत्तन्तं णिवेदेहि। (जयसेने! गच्छ। इरावतीप्रमुखेभ्योऽन्तःपुरेभ्यः पुत्रस्य वृत्तान्तं निवेदय।)

Dhāriṇi : O Jayasenā, go and inform Irāvatī and other inmates of the harem about the victory of the prince.

(प्रतीहारी प्रस्थिता।)

Maid-servant : Yes.

धारि०–एहि दाव। (एहि तावत्।)

Dhāriṇi : Just come here.

प्रति०–(प्रतिनिवृत्य) **इअ म्हि।** (इयमस्मि।)

Maid-servant : (Returning) Here I am.

धारि०–(जनान्तिकम्) **जं मए असोअदोहलणिओए मालविआए पइण्णादं तं से अभिजणं च णिवेदिअ मह वअणेण इरावदिं अणुणेहि–तुए अहं सच्चादो ण विब्भंसिदश्वे त्ति।** (यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातम् तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय–त्वया अहं सत्यान्न विभ्रंशयितव्येति।)

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Dhāriṇi : (Aside) You inform her of my promise when I directed Mālavikā to administer dohada to the Aśoka, as well as the noble birth of the princess and appease her mind on my behalf with the request that you should not make me swerve from my promise."

प्रती०–जं देवी आणवेदी। (निष्क्रम्य पुनः प्रविश्य) **भट्टिणी! पुत्तविजअणिमित्तेण परितोसेण अंतेउराणं आहरणाणं मंजूसम्हि संवुत्ता।** (यद् देवी आज्ञायति।) (निष्क्रम्य पुनः प्रविश्य) भट्टिनि! पुत्रविजयनिमित्तेन परितोषेण अन्तःपुराणामाभरणानां मञ्जूषास्मि संवृत्ता।

Maid-servant : As the queen commands. (Reentering) You majesty on account of the jubilation over the victory of the prince I have become a casket of jewels of the noble ladies of the harem.

धारि०–एदं किं अच्चरिअं। साहारणो क्खु ताणं मह अ अअं अब्भुदओ। (एतत्किमाश्चर्यम्। साधारणः खलु तासां मम चायमभ्युदयः।)

Dhāriṇi : No wonder! This jubilation is common to all of us.

प्रती०–(जनान्तिकम्) **भट्टिणी! इरावदी उण विण्णवेदी–सरिसं देवीए पहवन्तीए। तुह वअणं संकप्पिदं ण जुज्जदि अण्णहा कादुं त्ति।** (भट्टिनि! इरावती पुनर्विज्ञापयति–सदृशं देव्याः प्रभवन्त्याः। तव वचनं संकल्पितं न युज्यते अन्यथा कर्तुमिति।)

Maid-servant : (Aside) Queen, Irāvatī says that it is indeed becoming of you. The supreme queen, not to swerve from you earlier decision.

धारि०–भअवदी! तुए अणुमदा इच्छामि अज्जसुमदिणा पढमसंकप्पिदं मालविअं अज्जउत्तस्स पडिवादेदु। (भगवति! त्वयानुमता इच्छामि आर्यसुमतिना प्रथमसंकल्पितां मालविकामार्यपुत्राय प्रतिपादयितुम्।)

Dhāriṇi : O Revered lady, with your permission I desire to give Mālavikā in marriage to my lord as had been orginally proposed by the noble Sumati.

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परि०–इदानीमपि त्वमेवास्याः प्रभवसि।

Ancress : Even now you alone are her mistress.

धारि०–(मालविकां हस्ते गृहीत्वा।) **इदं अज्जउत्तो पिअणिवेदणाणुरूवं पारितोसिअं पडिच्छदु त्ति।** (इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छत्विति।)

Dhāriṇi : (Taking Mālavikā by the hand) May my lord be pleased to accept this present on the occasion of proclaiming the happy news.

(राजा व्रीडां नाटयति।)

(The king in shyness remains silent)

धारि०–(सस्मितम्) **किं अवधीरेदिअज्जउत्तो।** (किम् अवधीरयत्यार्यपुत्रः।)

Dhāriṇi : (With a smile) Why do you disregard my desire.

विदू०–भोदि! एसो लोअव्ववहारो। सव्वो णववरो लज्जादुरो होदि त्ति। (भवति! एष लोकव्यवहारः सर्वो नववरो लज्जातुरो भवतीति।)

Vidūṣaka : O noble lady, It is common knowledge that all new bride grooms are bashful.

(राजा विदूषकमवेक्षते।)

(King looks at Vidūṣaka)

विदू०–अह देवीए एव्व किदप्पणअविसेसं दिण्णदेवीसद्दं मालविअं अत्तभवं पडिग्गहीदुं इच्छदि। (अथ देव्यैव कृतप्रणयविशेषां दत्तदेवीशब्दां मालविकामत्रभवान् प्रतिग्रहीतुमिच्छति।)

Vidūṣaka : I think that the king desires that the queen herself should show the love to Mālavikā by giving her the status of "queen" before he takes her hand.

धारि०–एदाए राअदारिआए अहिजणेण एव्व दिण्णो देवीसद्दो किं पुणरुत्तेण। (एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः किं पुनरुक्तेन।)

Dhāriṇi : She has already been dubbed queen by her noble birth, why indulge in repetition.

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परि०–मा मैवम्।

अप्याकरसमुत्पन्नो रत्नजातिपुरस्कृतः।
जातरूपेण कल्याणि! मणिः संयोगमर्हति।। १८।।

Ancress : Don't you say so.

O noble lady! A jewel procured from a mine cannot be set in gold unless it is cut and polished. (18)

धारि०–(स्मृत्वा) **मरिसेदु भअवदी अब्भुदअकहाए उइदं ण लक्खिदं। जअसेणे। गच्छ दाव। कोसेअपत्तोण्णजुअलं उवणेहि।** (मर्षयतु भगवती। अभ्युदयकथयोचितं न लक्षितम्। जयसेने। गच्छ तावत्। कौशेयपत्रोर्णयुगलमुपनय।)

Dhāriṇi : (Remembering) Please excuse me, revered lady. By the happy news I have missed are propriety. Jayasenā, go and get me a pair of the richest silk.

प्रती०–जं देवो आणवेदि। (निष्क्रम्य पत्रोर्णं गृहीत्वा पुनः प्रविश्य) **देवी! एदम्।** (यद् देव्याज्ञापयति। (निष्क्रम्य पत्रोर्णं गृहीत्वा पुनः प्रविश्य) देवि! एतत्।)

Maid-servant : As ordered by the queen. (Exit and re-enter carrying a pair of silk clothes).

धारि०–(मालविकामवगुण्ठनवतीं कृत्वा) **अज्जउत्तो। दाणिं इमं पडिच्छदु।** (आर्यपुत्र! इदानीमिमां प्रतीच्छतु।)

Dhāriṇi : (Putting the veil on Mālavikā) Now my husband may accept her.

राजा–त्वच्छ्रसनात् प्रवृत्ता एव वयम्।

King : We have no answer to your command.

परिव्राजिका–हन्त प्रतिगृहीता।

Ancress : Oh, she is accepted.

विदू०–अहो देवीए अणुऊलदा। (अहो देव्या अनुकूलता।)

Vidūṣaka : Oh the magnanimity of the queen.

(देवी परिजनमवलोकयति।)

प्रती०–(मालविकामुपेत्य।) **जेदु भट्टिणी।** (जयतु भट्टिनी।)

Attendants : (Approaching Mālavikā) Hail victory to the queen.

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(देवी परिव्राजिकां निरीक्षते।)

(Dhāriṇi looks intently at Mālavikā)

परि०–नैतच्चित्रं त्वयि।

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः।
अन्यसरितामपि शतानि समुद्रगाः प्रापयन्त्युदधिम्।। १९।।

Ancress : It is no wonder that you should be like this.

Noble women who love their husbands serve them even by accepting their spouses. The ocean-mingling rivers accept hundreds of tributaries on their course to the sea. (19)

(प्रविश्य)

(Entering)

निपु०–जेदु भट्टा। इरावदी विण्णावेदि–'जं उवआरातिक्कमेण तदा भट्टिणो अवरद्धा तं सअं एव्व भत्तुरणो अणुऊलं णाम मए आअरिदं। संपदं पुण्णमणोरहेण भत्तुणा पसादमत्तेण संभावइदव्वेत्ति। (जयतु भर्ता। इरावती विज्ञापयति–यदुपचारातिक्रमेण भर्त्रे अपराद्धा तत् स्वयमेव भर्तुरनुकूलं नाम मया आचरितम्। साम्प्रतं पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण संभावयितव्येति।)

Nipuṇikā : May our king be victorious. Irāvatī begs to state thus if I have flouted the etiquette to my husband may be taken as well intended. Now that your desires have been fulfilled I may be honoured with your mere grace.

धा०–णिउणिए। अवस्सं से सेविदं अज्जउत्तो जाणिस्सदि। (निपुणिके! आवश्यमस्याः सेवितमार्यपुत्रो ज्ञास्यति।)

Dhāriṇi : Nipuṇikā, Certainly my husband knows to honour the message from her.

निपु०–अणुग्गहीदम्हि। (अनुगृहीतास्मि।)

Nipuṇikā : As your majesty commands. (Exit)

परि०–देव! अमुना युक्तसंबन्धेन चरितार्थं माधवसेनं सभाजयितुं गच्छामः।

Ancress : Your majesty, with your permission I would like to go the side of Mādhavasena to congratulate him on his having secured your worthy alliance.

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धारि०–भअवदीए ण जुत्तं अम्हे परिच्चइदुं। (भगवत्या न युक्तमस्मान् परित्यक्तुम्।)

Dhāriṇi : Revered lady! Please do not leave us.

राजा–भगवति! मदीयेष्वेव लेखेषु तत्रभवतस्त्वामुद्दिश्य सभाजनाक्षराणि पातयिष्यामः।

King : In my letters to the noble prince, I shall convey your message of congratulation.

परि०–युवयोः स्नेहात् परवानयं जनः।

Ancress : This one is indebted to your affection.

धारि०–अज्जउत्त! किं ते भूओ वि पिअं उवहरामि। (आर्यपुत्र! किं ते भूयोऽपि प्रियमुपहरामि।)

Dhāriṇi : Let my husband command what more favour shall I do to increase your happiness.

राजा–

त्वं मे प्रसादसुमुखी भव देवि! नित्य–

मेतावदेव हृदये प्रतिपालनीयम्।

तथापीदमस्तु।

King : Can there be anything dearer than this? Still let me wish for this.

O sensitive queen, ever put on a pleasant face towards me. This alone I seek on behalf of your rival queen.

(भरतवाक्यम्)

(Final benediction)

आशास्यमीतिविगमप्रभृति प्रजानां
संपत्स्यते न खलु गोप्तरि नाग्निमित्रे।। २०।।

Blessing to overcome calamities are not needed since the subjects are sure to feel absence of grievanees while Agnimitra is the protector.

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(निष्क्रान्ताः सर्वे।)

(Exeunt All)

।। इति पञ्चमोऽङ्कः।।

End of the fifth Act.

।। समाप्तमिदं श्रीकालिदासकविकृतं मालविकाग्निमित्रं नाम नाटकम्।।

Here ends the drama of Kālidāsa entitled Mālavikāgnimitram.

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विक्रमोर्वशीयम्
VIKRAMORVAŚĪYAM

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INTRODUCTION

Vikramorvaśīya is a play in five Acts belonging to the category of Nāṭaka, though in some versions it is referred to as Troṭaka. It is observed "अस्य त्रोटकत्वेपि नाटकान्तःपातित्वात्". The title is derived as विक्रमेण लब्धा उर्वशी विक्रमोर्वशी, तामधिकृत्य कृतं नाटकम्[1] The title means 'the play having for its heroine" Urvaśī won by valour. It will be more grammatical, however (as Kāṭayavema does) as विक्रमश्च उर्वशी च विक्रमोर्वश्यौ, तावधिकृत्य कृतं नाटकम्. But this supposes Vikrama to be a name of Purūravas. Kāṭayavema actually remarks विक्रमशब्दः पुरूरवसंज्ञ इति सम्प्रदायः– tradition says that Vikrama was another name of Purūravas.

H. H. Wilson in a footnote remarks that the title may be derived in yet another way. He observes—"Mr. Lenzs in his very excellent edition and versions of this play (Berlin, 1830) seems to think the title "urvaśivikrama" would be preferable to that of Vikramorvaśīya[2]. The reason adduced by him is that it is capable of satisfactory translation.

It is quite possible that the poet purposely chose such an ambiguous title containing a veiled reference to hero to the name of Vikramāditya whom almost universal tradition makes the poet's patron.

G. C. Jhala has made the following remarks in this connection.[3]

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1. See Arthaprakāśikā Ṭikā, ed. M. R. Kale, (Delhi Reprint) P. 80.
2. H. H. Wilson, The Theatre of the Hindus, Vol. I. p. 196.
3. G. C. Jhala, op. cit., p. 7.

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The title of Kālidāsa's drama *Vikramorvaśīya* contains the word Vikrama which, against the usual custom, is not the name of the hero who is called Purūravas in the play. It is conceded, therefore, Vikramāditya by punning same word is used by the poet in the body of drama twice, whereby clearly enough he intends to convey significant suggestions highly complimentary to his patron : अनुत्सेकः खलु विक्रमालङ्कारः। (Act I) [Modesty is indeed the adornment (distinguishing feature) of valour (of Vikrama)]; दिष्ट्या महेन्द्रोपकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान्। (Act I) [Congratulations to you on the glory of valour (Vikrama) which is sufficient to lay the great Indra under obligation]. The import of these suggestions can hardly be missed. Scholars therefore have cast about in order to find out who this Vikramāditya was. The issue is made difficult by the fact that according to traditional accounts King Vikramāditya flourished at Ujjain, defeated the Śaka hordes and started an era in 56 B.C. which is even associated with his name; but no historical evidence about the existence of such a king in the first century B. C., has been forthcoming. Not only that, the problem is further complicated by the fact that the era which is now known as the Vikrama era is not found to bear that name in the early centuries of the Christian era but is called the Mālava era in some of the Inscriptions of the Gupta period (cir. 300-500 A.D.) If the popular account of the starting of the year was correct, and if the era was founded to commemorate the glory of king Vikramāditya, it should have been known as such during the following centuries. As a matter of fact, the era is not known as the Vikrama era until, as far as our present knowledge goes, the ninth century A.D.

According to Wilson the whole plot of the Vikramorvaśīya is an allegory. The hero is the Sun and the heroine is the Dawn. They are together for a time and then they are separated. The sun alone wanders over hills, dales and rivers and then at the close of the day they are again united.

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The Vikramorvaśīya contains the story of the love of King Purūravas and the celestial nymph Urvaśī. the story of the love of this pair is as old as the hills, so to say.

A 14th century Malayalam message, poem called Uṇṇunilisandesa contains a reference to the drama as follows. (I. 26)

Kāmonmādāt kanivoṭu camññurvaśī nirviśankam bhūmau bhūmīśvaranil maruvīṭiṇṭanāl Vikramākhye" Here also the word 'Vikrama' stands for Purūravas.

Contents

A brief account of the plot

Act I

The first Act opens dramatically with the scene laid in mid-air and a bevy of celesial nymphs crying piteously for help. King Purūravas who was returning after paying his respects to the Sun arrives on the scene, and on being informed by the nymphs that Urvaśī, 'the ornament of heaven,' and her friend Citralekhā were carried away by the demon Kesi, he rushes in his chariot after the demon for the rescue of the two nymphs The heavenly damsels are anxiously awaiting the out-come of the King's intervention, they are delighted to see the 'deer-bannered' chariot of the King in the distance—for 'he would never return without attaining his object in view.' In the chariot Urvaśī, terribly frightened, has fallen into a swoon, and Citralekhā and the King make attempts to console and reassure her. As soon as she revives and hears from Citralekhā that the cursed domons were vanquished, she eagerly enquires,— "by the great Indra who can see everything by his supernatural powers?" Citralekhā replies, "Not by the great Indra; but by this sage-like King Purūravas whose majesty is as great as Indra's." At which Urvaśī looks at the King—and observes to herself, "I am indeed obliged by the demons!" The King, too, on his part, is fascinated by the heavenly beauty of

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Urvaśī. When Urvaśī and Citralekhā enquire about their friends, he makes the significant reply: "They are all deeply dejected. And you can understand it. For, even that person whose blessed eyes have even once seen you perchance, O beautiful lady—even he will feel anxious in your absence. What, then, to say about your friends full of ardent love for you?" (1.9). As the chariot descends from the sky on to the peak of the Hemakūta mountain it jolts and the shoulder of the King jostles against that of Urvaśī. Urvaśī and Citralekhā then rejoin their friends. At that moment Citraratha, the Gandharva King, whom Indra has sent for the rescue of the two nymphs from the demon, arrives and congratulates the king on his victory over Keśi. He invites Purūravas to go to heaven and personally hand over Urvasī to Indra whom he had laid under a debt of obligation by this adventure. The King, however, replies, "It is indeed due to the power of Indra that his partisans score victories over their enemies. The echo of the roar of a lion reverberating from the hollows of a mountain is able to frighten the elephants," and pleads his inability to see Indra at the moment. Then Citraratha starts to leave along with the celestial damsels but Urvaśī is obstructed in her flight upwards by her necklace getting entangled in a creeper. She turns her face back, eyes the King and calls on Citralekhā for disentangling the necklace. The latter smilingly remarks, 'It is firmly entangled, indeed. It appears difficult to disentangle. Well let me try.' In the meantime, the missile presided over by the Wind-god which the King had sent against the demons returns to his quiver. The King, too, then gets into his chariot and, looking in the direction of Urvasī's departure, exclaims, 'O love which hankers after inaccessible objects!'

Act II

In the Interlude; the Vidūṣaka, who is waiting for his friend, the King, to finish his state business, is bursting with the secret of the love-affair which the King has confided to him; and he confesses to having to made Herculean efforts

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to resist giving it out to any one. There arrives Nipuṇikā, a maid-servant of queen Auśīnarī, who intends to angle out from the Vidūṣaka the reason why His majesty was uneasy ever since his return from the visit to the sun. Having reminded the Vidūsaka of his keen interest in the fortunes of the queen, Nipuṇikā cunningly adds that the queen had the misfortune to be addressed by the King by the name of his beloved who has captured his heart. Upon this, the Vidūṣaka, reflecting that the King had thus given out the secret himself, asks whether she was addressed as Urvaśī? And he sends word to the queen that he 'will do my best to turn my friend from the pursuit of that mirage."

In the main scene the love-smitten King appears in the company of the Vidūṣaka. He enquires of the Vidūṣaka whether he was still keeping the secret. While he is wondering where to pass the time, his friend suggests that they could well go to the kitchen and feast their eyes on the materials and preparations of good dishes to be seen there! The King thinks that they should resort to the solitude of the Pramada garden for alleviating his pangs. On going there, however, he finds the sight of the mango-sprout too exciting for his love-stricken heart. The Garden bears the charms of the advent of the vernal season. Thus distracted, the King asks the Vidūṣaka—a Brāhmin and an affectionate friend—to find out some means of satisfying his yearning. The latter takes the request literally and says he is trying to think out by means of mental concentration which the King should not disturb by his lamentation.

The scene then becomes virtually bi-focal with the entry of Urvaśī and Citralekhā in the pathway of the sky. Urged on by love Urvaśī, putting aside all feminine decorum, goes out to meet her lover. They arrive at the palace of the King and find him in the garden in the company of his friend. Urvaśī desires to overhear the conversation of the two friends, and so the two nymphs descend on the earth and approach King, keeping themselves invisible by the magic

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charm *Tiraskariṇī*. Now the Vidūṣaka announces that he has discovered a remedy for his friend's distress and it is that he should either enjoy Urvaśī's company in dream or draw a portrait of her and gaze at it! Dismissing both these ways as impracticable the King sorrowfully observes, 'She (Urvaśī) does not realize my mental tortures which are so painful. Or, possibly, having known my love for her by means of her supernatural powers, she still ignores me.' Stung by this reproach, Urvaśī indites the following message on a *birch-leaf*: 'O lord, if I who am not known by you am really what you believe me to be with reference to you who are so ardently attached to me, how is it then that even the breeze of the celestial (Nandana) garden blow hot on my tender body on a bed strewn with Pārijāta flowers which are crushed (by my restless rolling about)?" She lets this message-leaf fall before the king who is overjoyed to read of this requital of his love by Urvaśī and hands this precious autograph of his beloved over to the Vidūṣaka for safe keeping. Preceded by Citralekhā, Urvaśī then reveals herself to the King, and hardly are the formal greetings between the lovers over when a heavenly messenger announces : "O Citralekhā, bring Urvaśī quickly, for, the lord of Gods wishes in the company of the guardians of the worlds to witness the dramatic performance with its graceful acting, which based on eight sentiments has been taught to you by the sage Bharata." With a grieving heart, Urvaśī and Citralekhā depart.

In the meantime the Vidūṣaka had carelessly dropped the tell-tale birch-leaf; it is carried on by the wind and is picked up by Nipuṇikā who reveals its contents to her mistress, the queen. The queen is highly exasperated and says, "I am going to visit that hankerer—after—the—nymph with this very leaf as a present.' The King has become wroth with the Vidūṣaka for his carelessness; and while they are both searching about for it, the queen arrives and confronts the King with the leaf. The King tries to explain, but the queen, full of rage, starts to leave the place. The King falls at

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her feet for reconciliation; but steeling her heart against all such attempts to her lord, she walks away. When the Vidūṣaka suggests that it was well that the queen went away in a rage, the King demurs and says that although his heart is set on Urvaśī, he has a great regard for the queen.

Act III

Next, from the conversation of the two pupils of Bharata, we learn that at the performance of *Lakshmī-svayamvara* (Lakṣmī's Bridal Election) which was composed by Sarasvati (The Goddess of Learning), the celestial audience enjoyed the different sentiments with rapt attention. But Urvaśī made a slip in her speech. When Menakā playing the part of Vāruṇi asked Urvaśī who acted in the role of Lakṣmī, 'Friend, here are assembled these distinguished persons from the three worlds and the Guardians of the worlds together with Keśava. To which one of them does your heart feel attached?' She ought to have replied,— 'to Puruṣottama;' but instead, the words—to Purūravas' escaped her lips. The sage Bharata became angry with her and cursed her that she would not retain her celestial position since she had deviated from his instruction. But Indra softened the rigour of the curse, saying, 'Let me do some thing agreeable in this matter to that sage-King, my ally in battles. You may wait upon Purūravas at your will until he sees a child born of you.' Here ends the Interlude pre-fixed to the third Act.

It is evening time. The Chamberlain sees the King, his evening prayers over, coming along surrounded by lighted torches carried by maid-servants. He informs the King that the queen requests his presence at the *Maṇi Harmya* palace while she worships the Moon. The King and the Vidūṣaka both surmise that the queen was observing the vow probably; as an atonement for her discourtesy to the King. they both then go to the appointed place. In the privacy of the place where the queen has not yet arrived, the King speaks about his pangs of love—'love, denied the bliss of union, increases

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a hundred-fold'—and sustains himself on hope as his right arm throbs at the moment.

Then arrive the two celestial nymphs in he path-way of the sky—Urvaśī dressed like an *Abhisārikā* (a love-smitten 'lass' who goes to the *rendezvous* to meet her paramour) in black silken garments and wearing scanty ornaments. Urvaśī asks her friend how she looks in her present dress. Citralekhā replies, 'I have no words to describe you. I feel, however, would that I were Purūravas'! They descend on the spot where the king and the Vidūṣaka have been waiting for the queen and once again Urvaśī is curious to eavesdrop her lover's effusions. The King gives expression to his unbearable plight due to separation from Urvaśī; and the latter, having overheard these protestations of love, hastens into his presence still concealed by the *Tiraskariṇī* charm. Before, however, she realized this, the arrival of the queen is announced. The King and the Vidūṣaka stand 'to attention', and the two celestial nymphs remain there invisible to mortal eyes. The queen arrives—'clad in white silk, with only the auspicious ornaments put on, her locks of hair decorated with the sprouts of holy *Dūrvā* and looking appeased towards me (the king) by her very appearance which has shed all pride under the pretext of the vow.' Urvaśī too, is struck by the majesty of her form and feels uneasy at the great regard paid to her by the King. Citralekhā however, banishes her fears by observing that accomplished lovers whose hearts are transferred to some other women become lavish in their courtesies. The queen then reveals that she is observing the 'vow of reconciliating the husband' and offers worship to the moon-rays. The moon-worship being over, she worships the King and, keeping the Moon joined with Rohiṇi as witness, takes the vow, "From now onwards I shall behave affectionately with any woman whom my lord loves or who yearns for his union." The King tries to act gallant-wise, denying all innuendoes about his love-affiar, but the queen departs now that the observance of the vow was over.

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Soon the thoughts of the King turn of Urvaśī and he wishes :

(Would that that beloved of mine, remaining concealed, at least enables my ears to hear the tinking of her anklets? Or, would that she, quietly approaching from behind, closes my eyes with her lotus-like hands? Or would that she, who having descended upon this my palace hesitates through embarrassment, is forcibly brought step by step by her clever friend into my presence. Urvaśī approaches from behind and closes the King's eyes— and the lovers meet, Citralekhā asks the King to take care of her friend, for, she herself was to be away from them for waiting upon the sun during summer, and leaves. Both the lovers feel exultant at their happy time. The Act closes upon the pair retiring from the terrace into their chamber, as it was already late in the night.

Act IV

In the Interlude, Citralekhā appears dejected; her companion, Sahajanyā asks her the reason about her anxiety. Citralekhā explains that she tried to get the news about Urvaśī by means of yogic concentration and was dismayed to know that on one occasion Urvaśī went on a pleasuretrip to the Gandhamādana-forest in the company of her lover, the King. There the King happened to fix his eyes on Udayavatī, a Vidyādhara girl who was playing with sand-hills in the sandy bed of the celestial Ganges : this enraged Urvaśī who spurned all attempts at reconciliation on the part of the King, and having forgotten about the restriction of the god Kārtikeya on account of her mind having been stupefied by the curse of the preceptor, entered the forest, sacred to Kumāra, which was to be avoided by women. No sooner did she enter it than she was turned into a creeper. The King is ever since roaming about day and night searching his beloved in the forest. His distress would only be aggravated by the rise of the rain-clouds which make even happy couples restless. Sahajanyā hopes that some means

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of reunion is bound to be found for such distinguished persons cannot suffer for long.

The main scene presents the King dressed as a mad man. He bawls out; "Thou cursed devil, stop, stop there. Where dost thou run away with my beloved? Aha! He has leapt into the sky from the top of the mountain and now showers me with arrows!" Marking closely, he realizes and says, "This is (only) a fresh cloud fully equipped and not an overbearing demon; this is (only) the rain-bow and indeed, not a high-strung bow, and this too, is a smart shower of rain and not a volley of arrows; and this one glossy like a streak on the whet-stone is only lightning and not my beloved Urvaśī."

He feels the pangs of separation poignantly on account of the rains; so, possibly he, a King, could command the rainy-season to clear out, for is not 'the King the cause of Time?' He moves on and on seeing the fresh *Kandalī* plant with its crimson-streaked blossoms, is reminded of the eyes of his beloved with tears rising in them through anger. A peacock enjoying the breeze and gazing delightedly at the clouds is sighted by him. Of him he enquires whether he has seen his beloved? Next, he sees a cuckoo. "Among birds this species is the cleverest I shall enquire of her :—

O cuckoo, lovers call thee the emissary of love. Thou art a never-failing missile, clever at breaking the anger of love. Either fetch that beloved of mine here to me or O Sweet-coo, take me where my sweet-heart is. What didst thou say— 'Why did she leave you, so intensely attached as you are?" Just listen : 'She became angry! but I can recall not a single cause for her anger which I might have given her. The sway which women hold over their lovers brooks no lapse in love.' What, having cut short our conversation, she (the cuckoo) attends to her own affairs! It is well observed that the distress of others, ever so great, is hardly felt. Yet I can't feel angry with her for the reason that she is as sweet of voice as my beloved." He is cheered by what he believes to be the tinkling sound of the anklets of his beloved but what turns out to be

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the cackling of swans in a pond. He addresses a swan—'If that lady with arched eye-brows has not been seen by you, O swan, on the bank of the lake, where did you get, tell me, you thief, all this her gait with steps graceful through intoxication?" With a laugh he adds, "So the swan has flown away, thinking that here is the King who punished thieves!" He roams about and questions a *Cakravāka* bird, a bee that was settled on a lotus-flower, an elephant accompanied by his mate whether they knew about Urvaśī's whereabouts. Then he comes to a mountain which is the favourite haunt of celesital damsels. He approaches the mountain and asks.

O lord of all mountains, have you seen in the charming forest-regions that lovely lady of beautiful limbs separated from me? The mountain caves echo the same words and the King understands the reply to be : "O lord of all Kings, I have seen in the charming forest-regions that lovely lady of beautiful limbs— separated from you." But he is soon disillusioned, for all his words are repeated in the same manner—'Alas, this is only the echo of my own words proceeding from the caves.' He comes to a river and wonders whether his beloved has undergone that transformation. Wandering further about he sees a red gem shooting forth its lustre in between the broken stones. A heavenly voice asks him to pick it up for 'worn on the body, it soon brings about union with the beloved person.' Then on seeing a creeper, devoid of flowers though it is, he feels delighted, and in the ecstasy of the belief that the creeper is none other than his beloved he embraces it—

and lo! the creeper is transformed into Urvaśī! Urvaśī then apologizes to the King for her cruelty and explains how she came to undergo that transformation and how it was due to the jewel that she regained her original form. The pair then set out for the King's capital.

Act V

The last Act opens with the Vidūṣaka who reveals that

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the King, after his return with Urvaśī from his pleasure-trip in celestial gardens, was happily settled and was fondly loved by the subjects. Only he had no offspring. To-day, continues the Vidūṣaka, the King and the queens have been visiting the holy confluence of the Ganges and Jumna. Suddenly, it is announced behind the curtain that the 'Sangamanīya Jewel' was carried off by a vulture. Before the King could get his bow and arrows, the bird,which was flying round in the sky with the necklace, in which the jewel was set, hanging down, passed out of sight. Soon, the jewel and an arrow are brought to the King. The King is mightily pleased with the recovery of the Jewel, and as he reads the name on the arrow with curiosity, he is nettled to find that belonged to 'Prince Āyus, the son of Purūravas and Urvaśī.' Urvaśī, he says, never showed and signs of pregnancy, and he was never separated from her except for the short duration of a sacrificial session in the Naimiṣa forest. The Vidūṣaka reminds him that she was a celestial person who could very well conceal her actions by means of spiritual power. At this stage, an old female ascetic brings a young boy to the King and presents him as the latter's son. She explains that ever since his birth this child was deposited by Urvaśī with her for some unknown reason. All his sacramental rites have been duly performed and his education has been well attended to by the sage Cyavana. That day, however, he acted against the rules of the hermitage by killing a bird with his arrow and so the sage asked her to return the boy to Urvaśī. Urvaśī then arrives there, and the famale ascetic retires after handing the boy over to her. The king then says he is as fortunate as Indra-at which Urvaśī suddenly bursts into tears and explains, "At first I had forgotten everything at the sight of the son. But now the mention of Indra reminds me of the stipulation and pains my heart." The stipulation was that Urvaśī should return to heaven as soon as Purūravas saw the face of a son born of her. She continues, "This son, as soon as he was born, was deposited by me secretly through

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fear of separation from Your Majesty under the care of the revered Satyavatī in the hermitage of the sage Cyavana. Today he has been returned by her since he is grown up enough to serve his father. So my stay with Your Majesty now ends." All become gloomy, and the King proposes to entrust the kingdom to his youthful heir and retire into a forest. At that moment, the sage Nārada arrives with a message form Indra, who asks the King not to renounce his weapons in view of a war between the gods and the demons which was about to take place and adds that Urvaśi shall remain the King's lawfully wedded wife till the end of his life. The atmosphere becomes jubilant; and the ceremony of crowning Prince Āyus as Heir-Apparent is carried out by the sage Nārada. Urvaśī then takes her son for offering respects to 'the senior mother' viz. queen Auśīnarī. But before she goes, the usual concluding benedictory stanza is recited—and the drama ends.

The source

Purūravas is mentioned for the first time along with Manu in Ṛgveda I. 31.4, where he is called beneficent (सुकृते) and a friend of Agni. His love to the apsaras Urvaśī is described in very obscure language in R. V. X. 95 in which he requests the nymph once more to bless him with her company, thus implying his previous separation.

In the 18th verse the gods address him as the son of Idā (Ilā) and promise him happiness in heaven and their company if he would propitiate them with oblations. In the Śatapatha Brāhmaṇa II. 5. 1, and interpretation of hymn X. 95 is given which is itself not much clear either. The student will get an idea of the Vedic version of the story from Sāyaṇācārya's introduction to the hymn above referred to, given in an Appendix to the Edition of the text by M.R. Kale.

The account of the love of Purūravas and Uravaśī differently given in different Purāṇas is based more or less on the Vedic version. According to the Mahābhārata,

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Purūravas had a contest with the Brāhmaṇas, fetched the three fires from the world of the Gandharvas and had six sons from Urvaśī, the eldest of whom was Āyus. Nothing is mentioned there of his separation from Urvaśī and reunion with her.

The story is very fully and connectedly given in the Viṣṇu-P. as also in the Pad. - P. We give in brief the story as related in the former Purāṇa, which in this part closely follows the Vedic version. Urvaśī, a nymph of Indra's court, incurred the anger of Mitra and Varuṇa who cursed her to become the consort of mortal, forfeiting the pleasures of heaven. On beholding her descended to the earth in a human form of exquisite beauty, Purūravas, a king of the lunar race, was inspired by fervent love. She became his wife after exacting from him his consent to two conditions.

These were—(1) that he should take under his charge her two pet rams and keep them safe, and (2) that the should never see him divested of his raiment. The denizens of heavens, deprived of the enlivening society of Urvaśī, felt their pleasures stale in heaven and attempted to recover her as soon as the curse ended. Some Gandharvas undertook to effect this object. They entered the sleeping chamber of the monarch and carried off the goats. Their bleating roused Urvaśī and the king. The latter, fancying that darkness of the night would screen him from the eyes of his wife, leaped naked out of his bed, in order to pursue the ravishers. Thereupon the Gandharvas produced a flash of lightning which revealed him to Urvaśī's view, who, her stipulation being broken, at once disappeared, accompanying the Gandharvas to the heaven of Indra.

With the shaft of Vāyu, by which he not only rescued the nymphs, but established Indra on his throne, which the Demon had endangered. For this service Indra repaid the monarch with his friendship, and gave him additional power, splendour, and glory.

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"Having invited the king to a festival at which was represented the celebrated story of Lakṣmī's election of a husband, the invention of Bharata, Indra commanded Menakā, Rambhā and Urvaśī to perform their respective parts. Uravaśī who represented Lakṣmī, being engrossed by admiration of the king forgot what she had to enact, and thereby incurred the high displeasure of the sage, who sentenced her to separation from the prince on earth, and condemned her to pine fifty-five years, transformed into a Vine until restorted to Purūravas. Urvaśī, having made the king her lord, resided with him, and after the term of the curse had expired, bore him eight sons : Āyus, Dhṛtāyu, Aśvāyu, Dhanāyu, Dhṛtimat, Vasu, Divijāta, and Śatāyu, all endowed with more than human power."

The poet has introduced suitable changes to suit his purpose. The kings love with Uśīnari prior to his love for Urvaśī; the curse of Bharata and the favourable modification of Indra and the reversing of Indra of his first decree are some of them. The arrival of Nārada gives a final touch to these.

Comparison between Vikramorvaśiya and Śākuntala

The two dramas when compared appear to bear analogy in certain features and to wide marks of difference as to the nature of their plots, their construction, and dramatic merits. Both are love-dramas. The heroes are both kings of the lunar race, eminent for their kingly virtues. Purūravas is the grandson of the Moon after whom the race is named. Duṣyanta is the seventh descendant of the former king, and is described by Kālidāsa as Puruvamśa-pradīpa. The heroines are both peerless beauties, young and lovely. Urvaśī is one of the celestial courtesans,while Śakuntalā is the daughter of Menakā, another celestial courtesan and friend of the heroine Urvaśī. Both strike the heroes with their charms and rouse in them the passion of love to which they themselves succumb. The first meeting of the lovers in each drama is

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sudden, the heroes being introduced to their lovers as their protectors. But it is not gratitue which produces love; it is the blooming youth which is susceptible to such impressions. There is then separation for some time caused in both cases by a curse, during which the love-lorn state of the heroes makes them restless. After this period of separation and mental affliction on the part of the lovers, they are happily united by equally strange and unexpcted circumstances. Use is made in both the dramas of superhuman power. In the Vik, we find greater latitude in this respect. The introduction of the sons of the heroes in the last Act is another noteworthy similarity. There is also analogy in the expression of feelings, to a certain degree.

As regards the two kings, Purūravas love for a courtesan, however, beautiful she may be, makes him a less interesting personage than Duṣyanta. In the case of the former, no difficulties based on moral considerations, are experienced, since he knows that the object of his passion is a heavenly harlot whom such considerations do not hinder from satisfying her desire.

As regards its poetical merits and artistic finish the Vikramorvaśīya ranks but second to the Śākuntala. Considered by itself the Vikrama does ample credit to Kālidāsa's poetic powers. The love-story is simple; the incidents are few and easily intelligible even to those not acquainted with the social life and the thoughts of the Hindus. With the exception of the central story of the Plot—the love of the hero and the heroine—everything is this play owes its birth to the creative imagination of our poet; and we may observe that in the construction of the plot of the present play the poet has shown great originality of conception and imagination. All the Acts of this drama are original in their conception, and in the creation of some of the incidents the poet's imagination is at its best.

The picture of Śakuntalā is a thousand times more charming than that of Urvaśī. In this matter this difference

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is palpably felt. From the beginning to the end of the plot, Śakuntalā's character engages our attention, and the various traits of her womanly character influenced by a life in the penance-grove are so skilfully delineated that Urvaśī's picture is at once thrown into the back-ground. The innocent and pure life, the modesty, the secret pangs of love, the sympathetic nature, the womanly sense of virtue, the life of resignation, these features of perfect womanhood the poet has taken special pains to develop in the course of that play, of which there is conspicuous absence in Urvaśī.

The Viramorvaśīya is the second of the three dramas attributed to Kālidāsa. That the play is an emanation from the same hand as the Abhijñāna-śākuntala is doubted by no critic. It is a love drama and belongs, according to the Sāhityadarpaṇa to that subdivision of dramatic compositions which are known as 'Troṭakas' (a division not perhaps known to the poet himself). The language employed in it displays all the elegance and the beauties of Kālidāsa's style, though less perfect than in the Śākuntala. Wilson thus compared the two plays—"The subject of each is taken from heroic mythology, and a royal demi-god and nymph of more than human mould are the hero and the heroine of either; there is the same vivacity of description and tenderness of feeling in both, the like delicate beauty in the thoughts and extreme elegance in the style. It may be difficult to decide to which the palm belongs, but the story of the present play is perhaps more skilfully woven and events rise out of each other more naturally than in the Śakuntala; while on the other hand, there is no one personage in it so interesting as the heroine of that drama".

With regard to the extraordinary number of the Prakrit passage found in the fourth Act in some Editions, it must be observed that they are not genuine. We have shown these to be inerpolations. It is a strange coincidence that both the third Act of the Sak. And the fourth Act of the present play should have been tampered with by meddlesome critics or poets

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The music and dance is the fourth Act

The music and dance desribed in the fourth Act has raised some problems regarding their authenticity.

Prof. Keith has made the following observation. The play has come down in two recensions, one preserved in Bengali and Devanagari manuscripts and commented on by Ranganātha in AD 1656 and the other is South Indian manuscripts commented on by Kāṭayavema, minister of Reddi prince Kumāragiri of Konḍavīda about 1400 AD. The most important among many differences is the fact that in Act IV the northern manuscript give a series of Apabhramśa verses, with directions as to the mode of singing and accompanying them, which are ignored in the southern manuscripts. The northern texts call the play a Troṭaka apparently from the dance which accompanied the verses, the southern a Nāṭaka which it essentially is. The arguments against the authenticity of the verses are partly the silence of the theorists, the fact that the existence, in Kālidāsa time of Apabhramśa of the type found is more than dubious, that there is some times a degree of discrepancy between the verses and this prose of the drama and that in many imitations of the scene there are no similar versions. These reasons are on the whole conclusive and the problematie fact that the Prakrt of the northern recension is better is not of importance."[1]

Dealing with the problem. Dr. V. Raghavan has made the following comments.[2] We have a unique manuscript of Act IV, the most emotional, of Kālidāsa's Vikramorvaśiya, depicting Purūravas almost mad in his love-lorn state, which has come to us in its musical edition, the version on which we have the equally precious comments of Ranganātha. The purely literary editors and historians have been perplexed

1. Keith, A. B. The Sanskrit Drama, Oxford University Press, 1970. pp. 151-52.
2. V. Raghavan, Sanskrit Drama, Madras, 1993 pp. 27-28.

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by this last mentioned version of Vikramorvaśiya and Pandit Karmarkar and Keith have all delivered themselves of judgements wholly oblivious of the real nature of the songs here—Of course, the musical tiltings in this version are late and are in the technique as it evolved in the post Bharata period through Kohala and other writers.

The dhruvas were not written by the poet himself, many of them took the lead of the rasas in the play and would appear redundant, if idea about the peculiar prose-verse or canopy form of the Sanskrit drama is that to an original prose text, song verses were added when the play was enacted, taking the suggestion from these song verses is dhruvas, the poets themselves began to insert verses wherever the emotion or idea reached a degree of pointedness and needed effective expression.

H. H. Wilson[1] has noted the importance given to Prakrt in the fourth Act. "The richness of the Prakrt in this play, both in structure and in its metrical code is very remarkable. A very great portion, expecially of the fourth Act, is in this language and in that act also a considerable variety of metre is introduced, it is clear therefore, that this form of Sanskrit must have been highly cultivated long before the play was written."

Contributing a paper on the music and dance in the fourth Act of Vikramavaśiya, Prof. G. H. Tarlekar has made the following observation :—

"The Fourth Act of Kālidāsa's Vikramorvaśīya presents peculiar problems in its performance on the stage. When the king looked attentively at a young Vidyādhara girl, Urvaśī was blinded by jealousy and entered Kumāravana, which was forbidden for women under a permanent curse of Kumāra. She was at once turned into a creeper. Though, thus, she was transformed into a creeper, she retained her inner consciousness due to which she could witness the sincerity

1. Theatre of the Hindus, Vol. I. p. 186.

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of love of Purūravas. Bharata's curse to Urvaśī was instrumental in bringing about the union of Purūravas and Urvaśī and this curse of Kumāra separated them only to strengthen their bond of love after the suffering due to the separation. Purūravas went mad owing to the absence of his beloved and the Fourth Act is full of his pathetic lamentations. In the closing part of the Act, the Saṅgamanīya jewel becomes instrumental in reuniting these two lovers.

In the beginning of this Act, we know through the Praveśaka about Urvaśī's being transformed into a creeper and the infatuated condition of the king due to her loss. After the exit of Sahajanyā and Citralekhā (the characters in the Praveśaka), the King enters, and the major part of the main scene of the Act has his lamemtations. He is alone on the stage. This mono-acting of this is a feature adopted in the Nāṭaka from Bhāṇa. Naturally, the employment of Ākāśabhāṣita becomes a necessity in such acting. In his wanderings in the forest in search of Urvaśī, the king inquires about her, addressing a peacock, a cuckoo, a swan, a cakravāka bird, a black bee, an elepant, a mountain, a river and a stag. There are Sanskrit stanzas and also Apabhraṁśa verses put in the mouth of the King in this Act. There are two views in regard to the Prakrit-Apabhraṁśa verses. Scholars like Pandit, Karnik and Desai think that they are spurious; while the old scholars like Raṅganātha and Koṇeśvara and modern scholars loke Bollensen and Pischel hold that they are a genuine part of the text of the play. Prof. R. D. Karmarkar holds that except verses 54 and 56, all the rest of the Prakrit verses are genuine. He has justified his stand by giving his reasons. After a close and critical study of these verses, Prof. Velankar has rightly proved that the Pratyukti stanzas (i.e. the verses in which the King addresses peacock etc.) are not spurious; and they are quite appropriate and necessary in their context.

"They do not contain any repetitious matter, but are

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logical supplements to the King's Sanskrit speeches. They do not disturb the sentiment in any way, but often only help to heighten it. They are thus an inseparable part of the King's speeches.[1]

There are twenty stanzas in Mahārāṣṭrī Prakrit which are of Anyokti-type. They are intended to suggest the sentiment of the King who is moving on the stage. The Nāṭyaśāstra states that the Dhruvās of five kinds namely, Prāveśikī, Naiṣkrāmikī, Ākṣepiki, Prāsādikī and Antarā were to be employed in the stage representation of the plays at proper places as suited to the sentiment. These Dhruvās[2] had symbolic descriptions. The symbols to be used for different characters are also stated by Bharata in detail : e.g. elephant-in-rut and royal swan etc., in the case of the superior characters; the cloud, the mountain and the ocean etc., in the case of demons; the moon-light and she-elephant etc., in the case of queen; creeper and female swan in the case of women of middling types and courtezan etc.

The Dhruvā songs given in the Nāṭyaśāstra are mostly in Prakrit only a few are in Sanskrit. They were to be sung by the musicians sitting on the Raṅgaśīrṣa in accompaniment to instrumental music. As the meaning of these Dhruvās was important was to be employed when the entry of a character was to be effected. Bharata says in regard to this entrance song that, "When[3] the singing of Prāveśikī started and the curtain is removed, the entry of the character should be effected giving rise to various sentiments." Abhinava's explanation of Nāṭyāyita[4] gives us the idea that when the Dhruvā song was begun, the character gesticulated the mood etc., indicated by it. The Naiṣkrāmikī Dhruvā was the exit song. It was to be employed when a character left the stage at the end of the Act or after his or her work on the stage was

1. Vikramorvaśīya (Sāhitya Akademi)—Editor's introduction - P. LXIII.
2. Nāṭyaśāstra (Baroda) Vol. IV pp. 371-373.
3. Ibid. Vol. II p. 130.
4. Ibid. Vol. II p. 172-173.

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over. The Ākṣepikī was to be employed when there was violation of the order (of the procedure). The Dhruvā in medium or slow tempo was sung in fast tempo, due to a sudden change of mood, or the one in fast tempo was sung medium or slow tempo. Abhinava[1] has given the illustrations of the use of this Dhruvā as follows : In the play Udāttarāghava, Rāma's Erotic mood is changed at once into that of the Heroic, listening to the speech of Rāvaṇa; here the Dhruvā would be sung in fast tempo. This is Drutā Ākṣepikī. In the play Veṇīsaṁhāra, Aśvathāman's Heroic mood is changed at once into the Pathetic, after listening to the speech behind the curtain (informing the death of his father). So the Dhruvā would be sung in slow tempo. This is Vilambitā Ākṣepikī. Thus, Abhinava understands the violation of order as the violation of the orer of Rasa. The Nāṭyadarpaṇa[2] also gives the illustration of Ākṣepikī from Udāttarāghava as per Abhinava. The Prāsādikī was meant to calm the audience which experienced a different sentiment due to Ākṣepa (i.e. Ākṣepikī used in the entry of a character). It effected this calmness due to its charming music. The Antarā was to be employed when there was a gap or mishap in the performance, causing loss of the dramatic effect. The destruction of the mind of the audience was immediately provided by singing the Antarā Dhruvā. The Nāṭyadarpaṇa states that it should have meaningless syllables.

About the Pratyukti verses in Apabhraṁśa put into the mouth of the King, we have to understand that they were recited or most probably chanted by him. The Nāṭyaśāstra[3] allows the use of Prakrit in the case of the heroes, in particular circumstances. Here it is the madness of the King due to Urvaśī's loss. The Sanskrit recitation with appropriate kāku (modulatons of voice), followed by the chanting of the Apabhraṁśa verses surely must have lent added charming effect accentuating the mood of the King.

1. Ibid. Vol. IV. pp. 360-361.
2. Nāṭyadarpaṇa (pp. 172-173).
3. Nāṭyaśāstra (Baroda) Vol. II p. 373.

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The Anyokti stanzas were not sung by the character. The symbolism used in them clearly indicated that they are meant to be the Dhruvā-songs. As such, they were sung by the musicians (particularly the songstresses), seated on the Raṅgaśīrṣa (the back-stage). The symbolism employed in them to indicate the mood of the character is quite appropriate as per rules given the Bharata. In ancient times, the compositions of Dhruvās was the work of the stage-artistes and hence they were not included in the text of the play. Later on, in appears that the dramatists also began to compose Dhruvās for their plays. The Nāṭyadarpaṇa' refers to Kavi-dhruvā (the Dhruvā composed by the dramatist). Hence, there is nothing wrong if we assume that the Dhruvās in this 4th Act are from Kālidāsa pen, following the view of Prof. Velankar and others.

In the case of the Pratyukti stanzas, it is possible to conjecture that they were rendered by a danseuse. When the King addresses the cloud, the peacock etc., by reciting of chanting the respective verse, the dance-use manifested their content picturesquely with beautiful and appropriate dance-movements and effective gesticulation heightening the effect of the dramatic situation. I wish to offer a suggestion in this respect following the practice of the Cākyārs of Kerala. The Cākyār, who has taken the role of Lakṣmaṇa (in the play Āścaryacūḍāmaṇi), simply moves to the other side of the stage and renders the gesticulation of the verse, in which the various animals of the forest are described as taking to flight, listening to the twanging of his bow. (I have described this Ślokābhinaya in detail in my book 'Studies in the Nāṭyaśāstra', p. 260-261). If the expert dancer-actor in the role of the King provides the gesticulation himself, it would prove to be a superb feat of histrionics."[1]

Prof. Tarlekar has pointed out that the beginning of this

1. Prof. G. H. Tarlekar, 'Music and Dance in the Fourth Act of Vikramorvasiya', Kalidāsa—Afresh, Nag Publishers, Delhi, 1997, pp. 242-257.

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section is with an Ākṣiptīka which is perfectly justified. The third Act has evoked the sentiment of Love-in-union. The fourth Act starts wih depicting the change o Rase, which is Love-in-separation. Then the Prāsādiki dhruva is employed to heigten the effect of Love-in-separation in this Act. He emcludes that the employment of music and dance as indicated by the stage direction in this Act is verbally essential, as greater part of the Act is mono-acting.

G. C. Jhala discusses the question but prefers to be non-commital in regard to conclusion.[1]

"The fourth Act is almost 'Hawaii-an' in the richness of its scenes of nature. The King roaming about in the celestial forest with cuckoos cooing, swans floating in ponds, peacocks with rich plumage perched on rocks, droning bees settling on full-blown lotuses, elephants stalking the wood in the company of their mates-and all this under the shadow of dark clouds bristling with occasional flashes of lightning and pouring rain. Indeed, Kālidāsa has singularised this Act by making the King speak mostly in verse with a sprinkling of prose in between the different stanzas. Add to this the fact that according to one version of the *Vikramorvaśīya,* this Act contains thirty-one Prakrit stanzas set to music and dance. If they are genuine, then with the orchestral blending of such inspiring natural background, enchanting music and attractive dance-sequence, Hillebrandt's observation that this Act may be looked upon more as an opera than a drama is amply justified.

The question of the genuineness of the thirty-one Prakrit stanzas commented upon by Raṅganātha has been discussed by scholars; and the opinion generally held on it refuses to believe in their authenticity. S. P. Pandit showed that six out of the eight MSS. collated by him did not contain these verses. Secondly, they are not known to another commentator of the *Vik., viz.*. Kāṭayavema. Thirdly, the King even in his

1. G. C. Jhala, Kalidasa, Ahmedabad. p. 142.

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demented condition cannot be expected to speak in Prakrit. Fourthly, most of the stanzas only repeat what is contained in the Sanskrit stanzas and are therefore superfluous. And, finally, these verses are in *Apabhramśa*—a Prakrit which Kālidāsa has used nowhere else in his dramas. For these reasons it is believed that these stanzas are interpolations probably made in the North with a view to heighten the charms of the Act by the addition of Prakrit verses set to music and dance. On the other hand, it is argued that the verses should be looked upon as genuine because so many *Prakrit* stanzas could not have been interpolated into the Act which is wholly in Sanskrit. Interpolations are usually of a similar stuff and form. Besides, the verses are not spoken by the King; they are intended to serve as background music and supply the necessary atmosphere to the different actions or movement of the King. The fourth Act, as we have already seen, is almost entirely in verse, and Kālidasā might have enhanced its operatic beauty by means of these Prakrit verses. The argument of language is considered "conclusive" by Keith against the genuineness of the verses, because in Kālidāsa's time the Apabhramśa could not have reached the stage of development as found in these stanzas. In this connection, however, it has to be remembered that the language of MSS often suffers at the hands of copyists who subsitute forms prevailing in their own time in place of the old ones. That Kālidāsa could have used the Apabhramśa is not impossible. We know that Daṇḍin says in the *Kāvyādarśa* that in poetical compositions the Apabhramśa means the dialects of the Ābhīras, etc. Again, Dharasena eulogizes his father Guhasena in an Inscription as proficient in Sanskrit, Prakrit and Apabhramśa (संस्कृतप्राकृतापभ्रंशभाषात्रय etc.) The Inscription belongs to the sixth century, A. D. Therefore, long before the sixth century the Apabhramśa must have attained to the dignity of a literary language. The Ābhīras are known to Patañjali (2nd century B.C.) and therefore it is not *impossible* that Kālidāsa might have availed himself of this Prakrit in

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this singularly musical Act. Yet, it is only fair to add that the question is still *sub judice.*"

Editions and Translations

S. P. Narang has mentioned 18 editions of the drama from various places.

The Sanskrit commentators are Ranganātha (Bombay, 1888) Kāṭayavema, Tārāmalla, Konesvari and M. R. Kale (Arthaprakāśikā).

The play is in two recensions N. India and S. India, the former containing 31 additioal stanzas in Act IV.

Translations of the work are available in languages like Bangali (6), Bohemian (1) Dutch (2), English (25) French (1), German (5) Gujarat (8) Hindi (12) Hungarian (1) Italian (1), Kannada (3), Latin (1), Maithili (2) Malayalam (6), Marathi (6), Oriya (3), Panjabi (1), Persian (2) Russian (1), Spanish (1), Swedish (2) Tamil (3), Telugu (10) Urdu (1).

There are adaptations in Bengali, Czech, Gujarati, Hindi and other languages.

Studies in various aspects like Textual criticism, Authenticity, Literary evaluation, sources, characterisation, Historical problem, Philosophy etc., are available.

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DRAMATIS PERSONAE

Males

सूत्रधार:- The chief manager of the play.

पारिपार्श्वक:-An actor.

पुरूरवस्-King of Pratiṣṭhāna, the Hero of the play.

माणवक:-The Vidūṣaka, confidential companion of the King.

आयुस् - The son of Purūravas.

नारद:-A divine sage, son of Brahmā.

चित्ररथ:-King of the Gandharvas.

कञ्चुकिन्-The chamberlain.

पल्लवक, गालव-Two disciples of the sage Bharata.

Females

उर्वशी-A nymph of heaven, the Heroine of the play.

चित्रलेखा-Another nymph, her friend.

सहजन्या, रम्भा, मेनका, अप्सरस:-Other nymphs; companions of Urvaśī.

देवी-The queen of Purūravas and daughter of the King of Kāśi.

निपुणिका -A maid in service of the Queen.

तापसी-A female ascetic.

परिजन - Maid servants of the Queen.

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यवनी–A female attendant of the King.

Other Persons Mentioned

इन्द्रः–The lord of the gods and King of heaven.

केशिन्–A demon.

भरतः–A holy sage, the founder of the Indian drama.

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विक्रमोर्वशीयम्

THE VIKRAMORVAŚĪYA

प्रथमोऽङ्कः

ACT I

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः।
अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते
स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः।। १।।

He who is spoken as the only Puruṣa in Vedantic texts pervading heaven and earth; in whom the word Īśvara true to its meaning without referring to no oneelse; and he who is meditated upon in the innermost recesses of their mind by those desirous of emancipation by controlling the vital airs like "prāṇa" may that eternal one (Sthāṇu-Śiva) attainable through steady devotion grant you the highest beatitude. (1)

(नान्द्यन्ते)

(At the end of the benediction)

सूत्रधारः—अलमतिविस्तरेण। (नेपथ्याभिमुखमवलोक्य।) **मारिष इतस्तावत्।**

Stage-manager : Enough of pholixity (looking towards the greenroom) O Māriṣa, hither please.

(प्रविश्य।)

(Entering)

पारिपार्श्वकः—भाव अयमस्मि।

Actor : Sir, here I am.

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सूत्रधारः—मारिष बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्टाः प्रयोगबन्धाः। सोऽहमद्य विक्रमोर्वशीयं नाम नाटकमपूर्वं प्रयोक्ष्ये। तदुच्यतां पात्रवर्गः स्वेषु स्वेषु पाठेष्वसंमूढैर्भवितव्यमिति।

Stage-manager : Mārisa, the audience had witnessed staging of the plays of early poets many a time. Hence I am going to put on today the new drama called Vikramorvaśīya. Hence instruct the troupe to take care of their respective roles.

पारिपार्श्वकः—यथाज्ञापयति भावः। (इति निष्क्रान्तः।)

Actor : As your Honour commands. (Exit).

सूत्रधारः—यावदिदानीमार्यमिश्रान्विज्ञापयामि। (प्रणिपत्य)

प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात्।
श्रृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य।। २।।

Stage-mangaer : Now I shall announce to the honourable audience. (With a bow)

Due to your considertaion for us who are your humble servants or due to the respect for the revered hero of the plot, please listen to the work of Kālidāsa with kind attention. (2)

(नेपथ्ये)

(Behind the curtain)

परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति।

"May he protect us, may he protect us, whoever be the friend of gods and whoever capable of traversing the sky."

सूत्रधारः—(कर्णं दत्त्वा।) अये किं नु खलु मद्विज्ञापनानन्तरं कुररीणामिवाकाशे शब्दः श्रूयते।

(विचिन्त्य) भवतु। ज्ञातम्।

ऊरूद्भवा नरसखस्य मुनेः सुरस्त्री
कैलासनाथमुपसृत्य निवर्तमाना।
बन्दीकृता विबुधशत्रुभिरर्धमार्गे
क्रन्दत्यतः शरणमप्सरसां गणोऽयम्।। ३।।

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Stage-manger : (Listening) Ha! What is the sound that is heard from the sky like the cry of female ospreys immediately after may announcement! (Meditating) yes. I have it.

Here a group of celestial nymphs are crying for help since a divine damsel, the daughter of a sage born of his thighs, the sage who was the friend of Nara, was abducted and made prisoner on the way the enemies of gods while she was returning after having waited upon the lord of Kailāsa (Kubera). (3)

(इति निष्क्रान्तः।)

(Exits)

प्रस्तावना

End of the Prologue

(ततः प्रविशन्त्यप्सरसः।)

(Enter the celestial nymphs)

अप्सरसः– परित्ताअदु परित्ताअदु जो सुरपक्खवादी जस्स वा अम्बरअले गदी अत्थि। (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति।)

Nymphs : Protect us! Protect us! Whoever is the friend of gods and whoever capable of traversing the sky.

(ततः प्रविशत्यपटीक्षेपेण राजा पुरूरवा रथेन सूतश्च।)

(Then enter suddenly king Purūravas in a chariot and the charioteer)

राजा–अलमाक्रन्दितेन। सूर्योपस्थानात् प्रतिनिवृत्तं पुरूरवसं मामुपेत्य कथ्यतां कुतो भवत्यः परित्रातव्या इति।

King : Enough of wailing. Come to me who is Purūravas just returning after attending on the sungod and tell me from whom your ladyships need to be protected from.

रम्भा–असुराबलेवादो। (असुरावलेपात्।)

Rambhā : From the attack of the demons.

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राजा–किं पुनरसुरावलेपेन भवतीनामपराद्धम्।

King : How are you aftected by the attack of demons.

रम्भा–सुणादु महाराओ। जा तबोविसेसपरिसङ्किदस्स सुउमारं पहरणं महिन्दस्स पच्चादेसो रूवगव्विदाए सिरीए अलंकारो सग्गस्स सा णो पिअसही उव्वस्री कुबेरभवणादो पडिणिवुत्तमाणा समावत्तिदिट्ठेण हिरण्णउरवासिणा केसिणा दाणवेण चित्तलेहादुदीआ अद्धपथं ज्जेव्व बन्दिग्गाहं गिहीदा। (शृणोतु महाराजः। या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य प्रत्यादेशो रूपगर्विताया:श्रियाः अलंकारः स्वर्गस्य सा नः प्रियसख्युर्वशी कुबेरभवनात्प्रतिनिवर्तमाना समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन चित्रलेखाद्वितीया अर्धपथ एव बन्दिग्राहं गृहीता।)

Rambhā : May the great king listen. She, our dear friend Urvaśī, the soft weapon of Mahendra whenever he is alarmed by unusual austerities (of sages) and who ashamed Śrī (Lakṣmī) proud of her beauty and who is the ornament of heaven, while returning from the house of Kubera along with Citralekhā was made captive by a demon Keśin living in Hiraṇyapura, who was seen all of a sudden.

राजा–अपि ज्ञायते कतमेन दिग्विभागेन गतः स जाल्म इति।

King : Do you know in what direction that miscreant has gone?

सहजन्या–पुव्वुत्तरेण। (पूर्वोत्तरेण।)

Sahajanyā : In the north-east.

राजा–तेन हि मुच्यतां विषादः। यतिष्ये वः सखीप्रत्यानयनाय।

King : Then banish your worries. I shall try to bring back your friend.

सर्वाः–सरिसुं खु सोमादो एक्कन्दरस्स। (सदृशं खलु सोमादेकान्तरस्य।)

All : This is worthy one who is just removed one line of descent from Soma.

राजा–क पुनर्मां भवत्यः प्रतिपालयिष्यन्ति।

King : But then where will your ladyships wait for me?

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अप्सरसः–इमस्सिं हेमकूडसिहरे। (एतस्मिन्हेमकूटशिखरे।)

Nymphs : In this summit of the Hemakūṭa.

राजा–सूत ऐशानीं दिशं प्रति नोदयाश्वानाशुगमनाय।

King : O charioteer, turn the horses towards the north-eastern direction and urge them to move fast.

सूतः–यदाज्ञापयत्यायुष्मान्। (इति यथोक्तं करोति)

Charioteer : As the long-lived one commands. (He does accordingly).

राजा–(रथवेगं निरूपयन्।) साधु साधु। अनेन रथवेगेन पूर्वप्रस्थितं वैनतेयमप्यासादयेयं किं पुनस्तमपकारिणं मघोनः। तथा हि।

अग्रे यान्ति रथस्य रेणुवदमी चूर्णीभवन्तो घना-
श्चक्रभ्रान्तिरशान्तरेषु जनयत्यन्यामिवारावलीम्।
चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरं
यष्ट्यग्रे च समं स्थितो ध्वजपटः प्रान्ते च वेगानिलात्।। ४।।

King : (Noting the speed of the chariot)

Before the chariot is seen the clouds pulverized appearing like dust; the revolution of the wheels seems to create yet another new cirlce of spokes; the chowrie on the head of the horses are motionless as though drawn in a portrait, and the banner-cloth remains motionless between the staff and its own end. (4)

(निष्क्रान्तो रथेन राजा सूतश्च।)

(Exeunt the king in the chariot and the charioteer).

रम्भा–हला गदो राएसी। ता अह्मोवि जथासंदिट्ठं पदेशं संकमामो। (हला गतो राजर्षिः तद्वयमपि यथासंदिष्टं प्रदेशं संक्रमामहे।)

Rambhā : Friends, the royal sage has gone and we shall move to the place agreed upon.

शेषाः–तह। (तथा) (इति सर्वाः शैलावतरणं रूपयित्वा स्थिताः।)

Others : Be it so (All gesticulate descending on the mount and wait).

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रम्भा–अवि णाम सो राएसी उद्धरे णो हिअअसल्लम्। (अपि नाम स राजर्षिरुद्धरेन्नो हृदयशल्यम्।)

Rambhā : Will that royal sage uproot our thorn of anxiety from our hearts?

मेनका–हेला मा दे संसओ होदु। उवट्ठिदसंपराओ महिन्दो वि मज्झमलोआदो सबहुमाण आणाविअ तं एव्व विअअसेणामुद्दे णिओजेदि। (हला मा ते संशयो भवतु। उपस्थितसंपरायो महेन्द्रोऽपि मध्यमलोकात्सबहुमानमानाय्य तमेव विजयसेनामुखे नियुङ्क्ते।)

Menakā : Friend, you need not have any doubt when a battle is at hand even Mahendra invites with great honour this one from the middle world and appoints him at the head of the army which is always victorious.

रम्भा–सव्वहा इह विअई भोदु। (क्षणमात्रं स्थित्वा) **हली समस्ससध समस्ससधः। एसो उच्चलिदहरिणकेदणो तस्य राएसिणो सोमदत्तो रहो दीसदि। ण खु एसो अकिदत्थो णिवत्तिस्सदि।** (सर्वथेह विजयी भवतु। हला समाश्वसित समाश्वसित। एष उच्चलितहरिणकेतनस्तस्य राजर्षेः सोमदत्तो रथो दृश्यते। न खलु एषोऽकृतार्थो निवर्तिष्यते।)

Rambhā : May he be victorious now. (After a moment's pause) Friends, Be relieved! Be relieved. Here we see the chariot of the royal sage called Somadatta, with its flags bearing the sign of the deer streaming on high. He is not likely to return without success.

(सर्वा उच्चक्षुषो विलोकयन्ति।)

(All look with upturned eyes).

(ततः प्रविशति रथारूढो राजा सूतश्च चित्रलेखावलम्बिता भयनिमीलिताक्षी चोर्वशी।)

(Then enter king riding the chariot, charioteer and Urvaśī supported by Citralekhā with eyes closed in fear).

चित्रलेखा–समस्ससदु समस्ससदु पिअसही। (समाश्वसितु प्रियसखी।)

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Chitralekhā : Take cheer my dear friend, take cheer.

राजा–सुन्दरि समाश्वसिहि समाश्वसिहि।

गतं भयं भीरु सुरारिसंभवं
त्रिलोकरक्षी महिमा हि वज्रिणः।
तदेतदुन्मीलय चक्षुरायतं
महोत्पलं प्रत्युषसीव पद्मिनी।। ५।।

King : O beautiful one, take courage, take courage.

O timid girl, the fear on account of the enemies of gods is banished, for the power of the wielder of the thunderbolt is great. Now you shall open your long-eyes like the lotus-pond blows open its lotuses in the morning. (5)

चित्रलेखा–अम्महे कहं उस्ससिदमे त्तसंभाविदजीविदा अज्ज वि सण्णं ण पडिवज्जदि। (अहो कथमुच्छ्वसितमात्रसंभावितजीविताद्यापि संज्ञां न प्रतिपद्यते।)

Citralekhā : Alas! How is that she, the only sign of whose life, is the breathing, does not yet regain the consciousness.

राजा–बलवदत्रभवती परित्रस्ता। तथा हि ।

मुञ्चति न तावदस्याः कम्पं कुसुमसमबन्धनं हृदयम्।
पश्य हरिचन्दनेन स्तनमध्योच्छ्वासिना कथितम्।। ६।।

King : This noble lady is much frightened. And thus—

Her heart frail like the stem of a flower does not yet get over its tremor, which you can see being indicated by the sandal paste throbbing between her breasts. (6)

चित्रलेखा–हला उव्वसि पज्जवत्थावेहि अत्ताणं। अणच्छरा विअ पडिहासि मे। (सखि उर्वशि पर्यवस्थापयात्मानम्। अनप्सरेव प्रतिभासि मे।)

Citralekhā : Friend, Urvaśī, compose yourself you do not appear as a celestial nymph to me!

(उर्वशी प्रत्यागच्छति।)

(Urvaśī regains composure)

राजा–(सहर्षम्।)अयि प्रकृतिमापद्यते ते प्रियसखी। पश्य।

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आविर्भूते शशिनि तमसा मुच्यमानेव रात्रि-
नैंशस्यार्चिर्हुतभुज इव च्छिन्नभूयिष्ठधूमा।
मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पा
गङ्गा रोध:पतनकलुषा गृह्णतीव प्रसादम्।। ७।।

King : (With joy) Ah you friend seems to revive. See—

This fair-bodied one seems to recover from her stupor, like the night being released by darkness when the moon has risen; like the flame of nocturnal fire which is almost devoid of smoke and like the river Ganges turbid due to the fall of its banks is getting back to its lucidity. (7)

चित्रलेखा–सहि विस्सब्धा होहि। परभूदा क्खु तिदसपरिपन्थिणो हदासा। (सखि विश्रब्धा भव। पराभूता: खलु हताशा:।)

Citralekhā : Friend take courage. The despicable enemies of gods have been defeated.

उर्वशी–किं पहावदंसिणा महिन्देण। (चक्षुषी उन्मील्य।) (किं प्रभावदर्शिना महेन्द्रेण।)

Urvaśī : (Opening her eyes) was it by Mahendra who can see by his supernatural power?

चित्रलेखा–ण महिन्देण। महिन्दसरिसाणुभावेण इमिणा राएसिणा पुरूरवसेण। (न महेन्द्रेण। महेन्द्रसदृशानुभावेनानेन राजर्षिणा पुरूरवसा।)

Citralekhā : Not by Mahendra : by this royal sage Purūravas having equal prowess with that of Mahendra.

उर्वशी–(राजानमवलोक्य। आत्मगतम्।) **उवकिदं क्खु दाणवेहिं।** (उपकृतं खलु दानवै:।)

Urvaśī : (Looking at the king, To herself) The demons have done me a favour!

राजा–(प्रकृतिस्थामुर्वशीं निर्वर्ण्य। आत्मगतम्) **स्थाने खलु नारायणमृषिं विलोभयन्त्यस्तदूरुसंभवामिमां दृष्ट्वा व्रीडिता: सर्वा अप्सरस इति। अथ वा नेयं तपस्विन: सृष्टिर्भवितुमर्हति।**

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अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभः
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः॥ ८॥

King : (Looking at Urvaśī who had recovered; to himself). It was in the fitness of things that all the celestial nymphs who have been tempting the sage Nārāyaṇa blushed when they saw this damsel produced from his thigh. Or perhaps she could not be a creation of this ascetic.

Could it be the moon of lovely lustre the progenitor of her creation? Or the cupid himself whose main element the sentiment of love; or the month, the sole producer of flowers? For else how could an old ascetic grown dull due to the studying of Vedas and whose mind is turned away from the pleasures of senses could have the ability to produce this wonderful form? (8)

उर्वशी–हला सो सहीजणो कहिं क्खु दाणिं भवे। (हला स सखीजनः कुत्र खल्विदानीं भवेत्।)

Urvaśī : Friend, Where indeed could be our friends at this time?

चित्रलेखा–अभअदाई महाराओ जाणादि। (अभयदायी महाराजो जानाति।)

Citralekhā : The King who gave protection alone knows!

राजा–(उर्वशीमवलोकयन्।) **महति विषादे वर्तते। पश्यतु भवती।**

यदृच्छया त्वं सकृदप्यवन्ध्ययोः
पथि स्थिता सुन्दरि यस्य नेत्रयोः।
त्वया विना सोऽपि समुत्सुको भवे-
त्सखीजनस्ते किमुतार्द्रसौहृदः॥ ९॥

King : (Looking at Urvaśī) They are in great distress. Let the noble one see—

Even the one in whose range of eyes you happen to stand once by chance, is likely to become uneasy by your absence,

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but then what of those of your friends who cherish an ardent love for you. (9)

उर्वशी–(अपवार्य।) **अहिजादं खु से अवणं। अह वा चन्दादो अभिअत्ति किं एत्थ अच्चरीअं।** (प्रकाशम्।) **अदो एव्व णं पेक्खिदुं तुवरदि मे हिअअं।** अभिजातं खल्वस्य वचनम्। अथ वा चन्द्रादमृतमिति किमत्राश्चर्यम्। अत एवैनं प्रेक्षितुं त्वरते मे हृदयम्।

Urvaśī : (Aside) Noble indeed is his speech. Or what wonder is there that nectar oozes from the moon. (Aloud) That is why my heart is eager to see them.

राजा–(हस्तेन दर्शयन्)

एताः सुतनु मुखं ते सख्यः पश्यन्ति हेमकूटगताः।
प्रत्यागतप्रसादं चन्द्रमिवोपप्लवान्मुक्तम्।। १०।।

King : (Pointing out with his hands)

O lady of charming form there are your friends located at the Hemakūṭa peak watching your face for which freshness has returned like the orb of the moon released from an eclipse. (10)

चित्रलेखा–**हला पेक्ख।** (सखि पश्य।)

Citralekhā : Friend behold.

उर्वशी–(राजानं सस्पृहं पश्यन्ती।) **समदुक्खो पिबइव्व मं णयणेहिं।** समदुःखः पिबतीव मां नयनाभ्याम्।

Urvaśī : (Looking at the king longingly) They seem to drink me with their eyes in sympathetic grief.

चित्रलेखा–(साकूतम्) **अइ को।** (अयि कः।)

Citralekhā : (Meaningly) Friend, who?

उर्वशी–**णं सहिअणो।** (ननु सखीजनः।)

Urvaśī : I mean the friend?

रम्भा–(सहर्षम्) **एसो चित्तलेहादुदिअं पिअसहीं उव्वसीं गेण्हिअ विवाहासमीवगदो विअ भवअं चन्दो उवट्ठिदो राएसी।** (एष चित्रलेखाद्वितीयां प्रियसखीमुर्वशीं गृहीत्वा विशाखासमीपगत इव भगवांश्चन्द्र उपस्थितो राजर्षिः।)

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Rambhā (With joy) Here arrives the royal sage with my dear friend Urvaśī along with Citralekhā like the moon gone near the Viśākhā stars.

मेनका–(निर्वर्ण्य।) **दुवे वि णो प्पिआणि उवणदाणि। इअं पच्चाणीदा पिअसही अअं च अपरिक्खदसरीरो राएसी।** (द्वे अपि नः प्रिये उपनते। इयं प्रत्यानीता प्रियसखी अयं चापरिक्षतशरीरो राजर्षिः।)

Menakā : (Observing carefully) Both our dear objects have returned. Here is our dear friend Urvaśī and the royal sage who is unhurt.

सहजन्या–**सहि सुट्ठु भाणसि। दुज्जआ खु दाणवा।** (सखि सुष्ठु भणसि। दुर्जयाः खलु दानवाः।)

Sahajanyā : Friend, you have observed well, the demons are difficult to be conquered.

राजा–**सूत इदं तच्छैलशिखरम्। अवतार्यतां रथः।**

King : O Charioteer, here is that peak of the mount; make the chariot descend.

सूतः–**यदाज्ञापयत्यायुष्मान्।** (इति तथा करोति।)

Charioteer : (As the long-lived one commands. (He does accordingly).

राजा–(चक्रोद्धातं रूपयित्वा। आत्मगतम्।) **हन्त दत्तफलो मे विषमावतारः।**

यदयं रथसंक्षोभादंसेनांसो रथोपमश्रोण्याः।
स्पृष्टः सरोमविक्रियमङ्कुरितं मनसिजेनेव।। ११।।

King : (Gesticulating a jolt of the wheels; To himself) Ah the descension of the rugged terrain has been compensated.

That this shoulder of mine was rubbed with that of her with round hips, due to the jolt of the chariot, in a manner to cause my hair to stand erect as if the god of love himself has burst into sprouts. (11)

उर्वशी–(सव्रीडम्।) **हला किं परदो ओसर।** (सखि किमपि परतोऽपसर।)

Urvaśī : (Blushingly) Friend, more a little to that side.

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चित्रलेखा–णाहं सक्का। (नाहं शक्ता।)

Chitralekhā : I cannot.

रम्भा–हला एध पिअआरिणं संभावेम्ह राएसिं। (सख्यः एत प्रियकारिणं संभावयामो राजर्षिम्। (सर्वा उपसर्पन्ति।)

Rambhā : Friend, come let us honour the royal sage who proved to be our benefactor.

राजा–सूत स्थापय तावद्रथम्।

यावत्पुनरियं सुभ्रूरुत्सुकाभिः समुत्सुका।
सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी।। १२।।

King : Charioteer, stop the chariot.

Let this girl of charming brows eager to meet her equally anxious friends have contact just as the beauty of the season with creepers. (12)

(सूतस्तथा करोति।)

(The Charioteer does accordingly)

अप्सरसः–दिट्ठिआ महाराओ विजएण वृद्धदि। (दिष्ट्या महाराजो विजयेन वर्धते।)

Nymphs : Luckily the king prospers with the victory.

राजा–भवत्यश्च सखीसमागमेन।

King : And your ladyships with the union with your friend.

उर्वशी–(चित्रलेखादत्तहस्ता रथादवतीर्य।) **हला एध पीडिदं मं परिस्सजध। ण क्खु मे आसी आसा भूओ वि सहीअणं दक्खिस्सं त्ति।** सख्यः एतं पीडितं मां परिष्वजध्वम्। न खलु ममासीदाशा भूयोऽपि सखीजनं द्रक्ष्यामीति।

Urvaśī : (Getting down from the chariot holding on to Citralekhā by hand). Friends come and embrace me who have been put to trouble. I did not have hope in meeting my freinds again.

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(सख्यस्त्वरिताः परिष्वजन्ते।)

(Friends embrace quickly)

रम्भा–सव्वहा महाराओ कप्पसदाइं पुहविं पालअन्तो होदु। (सर्वथा महाराजः कल्पशतानि पृथिवीं पालयन्भवतु।)

Rambhā : By all means, may the king rule over the earth for hundreds of kalpas.

सूतः–आयुष्मन् पूर्वस्यां दिशि महता रथवेगेनोपदर्शितः शब्दः।

अयं च गगनात्कोऽपि तप्तचामीकराङ्गदः।
अवरोहति शैलाग्रं तडित्वानिव तोयदः।। १३।।

Charioteer : O long-lived me! The sound of a chariot moving at high speed is to be heard from the eastern direction.

Here sombebody bearing armlets of burnished gold descend from the sky upon the peak of the mount like a rain cloud streaked with lightning. (13)

(पश्यन्त्यप्सरसः।)

(The nymphs look at him)

सर्वाः–अम्मो चित्तरहो। (अहो चित्ररथः।)

All : Oh. It is Citraratha.

(ततः प्रविशति चित्ररथः)

(Enter Citraratha)

चित्ररथः–(राजानं दृष्ट्वा। सबहुमानम्) दिष्ट्या महेन्द्रोपकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान्।

Citraratha : (Seeing the king, with respect) Luckily your honour shines with vaolur which is sufficient to oblige even Mahendra.

राजा–अये गन्धर्वराजः। (रथादवतीर्य।) स्वागतं प्रियसुहृदे।

King : Ah. It is the king of Gandharvas! (Getting down from the chariot) Welcome, my dear friend.

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(परस्परं हस्तौ स्पृशतः।)

(Both shake their hands)

चित्ररथः—वयस्य केशिना हृतामुर्वशीं नारदादुपश्रुत्य प्रत्याहरणार्थमस्याः शतक्रतुना गन्धर्वसेना समादिष्टा। ततो वयमन्तरा चारणेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः। स भवानिमां पुरस्कृत्य सहास्माभिर्मघवन्तं द्रष्टुमर्हति। महत्खलु तत्रभवतो मघोनः प्रियमनुष्ठितं भवता। पश्य।

पुरा नारायणेनेयमतिसृष्टा मरुत्वते।
दैत्यहस्तादपाच्छिद्य सुहृदा संप्रति त्वया।। १४।।

Citraratha : Friend, hearing from Nārada, that Urvaśī was abducted by Keśin, Indra ordered out the army of gandharvas, to rescue her. Then on the eay hearing from the bards about your successful interference, we have come here to meet you.

So you deserve to meet Indra leading her along with us. Great indeed is the service rendered by you to the great Indra. See—

Formerly she was given to Indra by Nārāyaṇa, and now by you his friend having rescued her from the hands of demon. (14)

राजा—मा मैवम्।

ननु वज्रिण एव वीर्यमेत—
द्विजयन्ते द्विषदो यदस्य पक्ष्याः।
वसुधाधरकन्दराद्विसर्पी
प्रतिशब्दोऽपि हरेर्भिनत्ति नागान्।। १५।।

King : Don't you say so!

It is undoubtedly this valour of the wielder of the thunderbolt that his friends succeed over his enemies; even the roar of the lion spreading out of the caves of the mountain terrifies the elephants. (15)

चित्ररथः—युक्तमेतत्। (अनुत्सेकः खलु विक्रमालंकारः)

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Citralekhā : It is proper. Modesty is the ornament of valour.

राजा–सखे नायमवसरो मम शतक्रतुं द्रष्टुम्। अतस्त्वमेवात्रभवतीं प्रभोरन्तिकं प्रापय।

King : Friend, it is not the occasion for me to see Indra. Hence you yourself may take this noble lady to the side of the lord.

चित्ररथः–यथा भवान्मन्यते। इत इतो भवत्यः।

Citraratha : As it pleases your Honour!

(अप्सरसः प्रस्थिताः।)

(The nymphs set out)

उर्वशी–(जनान्तिकम्।) **हला चित्तलेहे उवआरिणं पि राएसिं ण सक्कुणोमि आमन्तेदुं। ता तुमं मे मुहं होंहि।** (सखि चित्रलेखे उपकारिणमपि राजर्षिं न शक्नोम्यामन्त्रयितुम्। तत्त्वं मे मुखं भव।)

Urvaśī : (Aside) Friend, Citralekhā, I am unable to take leave of the royal sage in spite of the favour done by him. Be you therefore, my mouth-piece.

चित्रलेखा–(राजानमुपेत्य।) **महाराअ उव्वसी विण्णवेदि-महाराएण अब्भणुण्णादा इच्छमि पिअसहिं विअ महाराअस्स कित्तिं सुरलोअं णेदुं त्ति!** (महाराज उर्वशी विज्ञापयति महाराजेनाभ्यनुज्ञातेच्छामि प्रियसखीमिव महाराजस्य कीर्तिं सुरलोकं नेतुमिति।)

Citralekhā : (Approaching the king) O king Urvaśī begs—with the permission of your majesty I wish to take your fame as if my own dearest friend to the abode of gods."

राजा–गम्यतां पुनर्दर्शनाय।

King : Farewell, to meet again.

(सर्वाः सगन्धर्वा आकाशोत्पतनं रूपयन्ति।)

(All including the Gandharvas gesticulate going up to the sky).

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उर्वशी–(उत्पतनभङ्गं रूपयित्वा।) **अम्मो लदाविडव एआवली वैअअन्तिआ मे लग्गा।** (सव्याजं परिवृत्य। राजानं पश्यन्ती।) **चित्तलेहे मोआवेहि दाव णं।** (अहो लताविटप एकावली वैजयन्तिका मे लग्ना। चित्रलेखे मोचय तावदेनाम्।)

Urvaśī : (Gesticulating hindrance in her upward motion) Oh, my long necklace of pearls consisting of a single string has been caught by the twig of a creeper. (Turning around on this pretext and looking at the king) Citralekhā, please extricate this.

चित्रलेखा–(सस्मितम्।) **दिढं क्खु लग्गा। दुम्मोआ विअ मे पडिहादि। होदु जदिस्सं दाव।** दृढं खलु लग्ना। दुर्मोचनीयेव मम प्रतिभाति। भवतु यतिष्ये तावत्।

Citralekhā : (With smile) Definitely it is caught. It seems difficult to be disentangled. Still let me try.

उर्वशी–(स्मितं कृत्वा।) **सहि सुमरेहि दाव एदं अत्तणो वअणं।** (सखि स्मर तावदेतदात्मनो वचनम्।)

Urvaśī : (Smilingly) Friend, remember these words of yours.

(चित्रलेखा मोचनं नाट्यति।)

(Citralekhā gesticulates disentangling it)

राजा–(स्वागतम्)

प्रियमाचरितं लते त्वया मे गमनेऽस्याः क्षणविघ्नमाचरन्त्या।
यदियं पनुरप्यपाङ्गनेत्रा परिवृत्तार्धमुखी मयाऽद्य दृष्टा।। १६।।

King (To himself)

O Creeper by causing hindrance though, for a moment, in her departure you have done a sweet favour to me, for this one was once again seen by me with her face turned round and her eyes turned towards their corners. (16)

सूतः–**आयुष्मन्।**

अदः सुरेन्द्रस्य कृतापराधान्
प्रक्षिप्य दैत्याँल्लवणाम्बुराशौ।

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वायव्यमस्त्रं शरधिं पुनस्ते
महोरगः श्वभ्रमिव प्रविष्टम्।। १७ ।।

Charioteer : O long-lived one!

Here your missile presided over by the (god of) Vāyu having hurled into the salt sea the demons who have been guilty of crime against to lord of gods, has returned again into the quiver, just as a huge serpent enters its hole. (17)

राजा–तेन ह्युपश्लेषय रथं यावदारोहामि।

King : Bring the chairot near to me so that I may get into it.

(सूतस्तथेति रथमुपश्लेषयति। राजा नाट्येन रथमारोहति। उर्वशी सनिःश्वासं राजानमवलोकयन्ती सह सखीभिर्निष्कान्ता चित्ररथश्च।)

(The charioteer obeys and brings the chariot near. The king gesticulates ascent into the chariot. Urvaśī casts a glance with a sigh at the king and departs with her friends and Citrarathā).

राजा–(उर्वशीमार्गोन्मुखः) [अहो नु खलु दुर्लभाभिनिवेशी मदनः।]

एषा मनो मे प्रसभं शरीरात्पितुः पदं मध्यममुत्पतन्ती।
सुराङ्गना कर्षति खण्डिताग्रात्सूत्रं मृणालादिव राजहंसी।। १८ ।।

King : (Tooking towards the path of Urvaśī) Oh! The cupid always prompts one to have infatuation with unattainable objects!

This celestial damsel flying up into the middle world of her father takes away my heart forcefully from my body, like a female swan drawing off the fibre from the chopped end of the lotus-stalk. (18)

(इति निष्कान्ताः सर्वे।)

All excunt

इति प्रथमोऽङ्कः।

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द्वितीयोऽङ्कः
ACT II

(ततः प्रविशति विदूषकः।)

(Enter the Vidūṣaka)

विदूषकः– ही हो भो णिमन्तणिओ परमण्णेण विअ राअरहस्सेण फुट्टमाणो ण सक्कुणोमि आइण्णे अत्तणो जीहं रक्खिदुं। ता जाव तत्तभवं वअस्सो कज्जासणादो उट्ठेदि दाव इमस्सिं विरलजणसंवादे विमाणपडिच्छन्दपरिसरे चिट्ठिस्सं। (परिक्रम्य तत्र स्थितः।) ही ही भोः निमन्त्रणिकः परमान्नेनेव राजरहस्येन स्फुटत्र शक्नोम्याकीर्ण आत्मनो जिह्वां रक्षितुम्। तद्यावत्तत्रभवान्वयस्यः कार्यासनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते विमानपरिच्छन्दपरिसरे स्थास्यामि।

Vidūṣaka : Hah! Hah! Like a Brahmin invited for a dinner full of delicious food, I shall not be able to control my tongue in the crowd of men against revealing the secret of the king. I will therefore wait in the outskirts of the Vimānaparicchanda mansion where the crowd is less, until His majesty rises from his official seat. (Walks around and stays)

(ततः प्रविशति चेटी।)

(Enter an attendant maid)

चेटी– आणत्तम्हि देवीए कासिराअपुत्तीए जधा-हञ्जे णिउणिए जदो पहुदि भअवदो सुज्जत्स उवत्थाणं करिअ पडिणिवुत्तो उज्जउत्तो तदो आरहिअ मुण्णहिअओ विअ लक्खीअदि। ता तस्स पिअवअस्सादो अज्जमाणवआदो जाणहि दाव से उक्कण्ठाकालणं त्ति। ता कहं खु मए लो बम्हबन्धु अदिसंधेओ।

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अह वा विरलतणग्गलग्गं विअ अवस्साअसलिलं चिरं ण तस्सिं राअरहस्सं चिट्ठदि। जाव णं अण्णेसामि। एसो क्खु आलिहिदो वाणरो विअ किंपि तुण्हिंभूदो अज्जमाणवओ चिट्ठदि। जाव णं उवसप्पामि। अज्ज वन्दामि। (आज्ञप्तास्मि देव्या काशीराजपुत्र्या यथा–हञ्जे निपुणिके यतः प्रभृति भगवतः सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्तत आरभ्य शून्यहृदय इव लक्ष्यते। तत्तस्य प्रियवयस्यादार्यमाणवकाज्जानीहि तावदस्योत्कण्ठाकारणमिति। तत्कथं खलु मया स ब्रह्मबन्धुरतिसंधेयः। अथ वा विरलतृणाग्रलग्नमिवावश्यायसलिलं चिरं न तस्मिन् राजरहस्यं तिष्ठति। यावदेनमन्विष्यामि। (परिक्रम्यावलोक्य च।) एष खल्वालिखितो वानर इव किमपि तूष्णींभूत आर्यमाणवकस्तिष्ठति। यावदेनमुपसर्पामि। (उपसृत्य।) आर्य वन्दे।)

Maid : I have been ordered by the queen, the daughter of the lord of Kāśi, thus—O Nipuṇikā ever since my husband returned from waiting upon the holy Sun, he appears like one who is absent-minded. Hence you find out the reason for his anxiety from his dear friend, the venerable Māṇavaka. But how could I deceive that wretched fellow of the Brahmin?

Or perhaps like the dew drops on the tip of the blade of grass the secret of the king could not remain in his bossom for long. I shall now search for him. (Walking, about and looking) Here stands the Māṇavaka motionless like a monkey drawn in a picture. Let me approach him. (Going near) Noble sir, I salute you.

विदूषकः–सथ्थि भोदीए। (आत्मगतम्।) **इमं दुट्ठचेडिअं पेक्खिअ तं राअरहस्सं हिअअं भिन्दिअ णिक्कमदि विअ।** (प्रकाशम्।) **णिउणिए संगीदवावारं उज्झिअ कहिं पत्थिदा सि।** (स्वस्ति भवत्यै। इमां दुष्टचेटिकां दृष्ट्वा तत् राजरहस्यं हृदयं भित्त्वा निष्क्रामतीव। निपुणिके संगीतव्यापारमुज्झित्वा क्व प्रस्थितासि।)

Vidūṣaka : Blessings to you. (To himself) seeing this wretched maid the secret of the king seems to burst out from my heart. (Aloud) O Nipuṇikā where are you going leaving your music excercise.

निपुणिका– देवीए अवणेण अज्जं एव्व पेक्खिदुं। (देव्या वचनेनार्यमेव द्रष्टुम्।)

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Nipuṇikā : To see your noble self at the order of the queen.

विदूषकः–किं तत्तहोदी आणवेदि। (किं तत्रभवत्याज्ञापयति।)

Vidūṣaka : What does Her Highness command?

निपुणिका–देवी भणादि सदावि अज्जो मइ पक्खवादी ण मं अणुइदवेअणादुक्खिदं उवेक्खदित्ति। (देवी भणति सदाप्यार्यो मयि पक्षपाती न मामनुचितवेदनादुःखितामुपेक्षत इति।)

Nipuṇikā : The queen says that you the noble one who is always partial to her will not neglect her when she is in a distressed condition.

विदूषकः–(सवितर्कम्।) **किं वा पिअवअस्सेण तत्तभोदीए पडिऊलं आचरिदं।** (किं वा प्रियवयस्येन तत्रभवत्याः प्रतिकूलमाचरितम्।)

Vidūṣaka : (Surmisingly) what has my dear friend done to offend Her majesty?

निपुणिका–अज्ज जणिमित्तं भट्टा उक्कण्ठिदो ताए इत्थिआए णामेधएण भट्टिणा देवी आलविदा। (आर्य यन्निमित्तं भर्तोत्कण्ठितस्तस्याः स्त्रिया नामधेयेन भर्त्रा देव्यालपिता।)

Nipuṇikā : Noble sir, the queen was addressed by her husband using the name of the woman for whom he has been longing.

विदूषकः–(स्वगतम्।) **कहं सअं एव्व तत्तभवदा रहस्सभेदो किदो। किं दाणिं अहं जीहाजन्तणेण दुक्खं अणुहवामि।** (प्रकाशम्) **किं आमन्तिदा तत्तहोदी उव्वसित्ति। ताए अच्छराए दंसणेण उम्मादिदो तत्तभवं ण केवलं तत्तभोदि मपि विणोदविमुही दिढं पीडेदि।** (कथं स्वयमेव तत्रभवता रहस्यभेदः कृतः। किमिदानीमहं जिह्वायन्त्रणेन दुःखमनुभवामि। किमामन्त्रिता तत्रभवत्युर्वशीति। तस्या अप्सरसो दर्शनेनोन्मादितस्तत्रभवान्न केवलं तत्रभवतीं मामपि विनोदविमुखो दृढं पीडयति।)

Vidūṣaka : (To himself) What his majesty himself has let out the secret. Why should I now worry myself by remaining tongue tied. (Aloud) What! Was she addressed as Urvaśī! With the sight of that celestial nymph my lord has not only

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become mad to vex Her majesty but myself too by being averse to diversions.

निपुणिका–(आत्मगतम्) **किदं मए भेअणं भट्टिणो रहस्सदुग्गस्स।** (प्रकाशम्) **अज्ज किं दाव देवीए णिवेदेभि।** (कृतं मया भेदनं भर्तू रहस्यदुर्गस्य। आर्य किं तावद्देव्यै निवेदयामि।)

Nipuṇikā : (To herself) I have effected a break through into the fortress of His majesty's secret (Aloud) Honoured sir, what am I to convey to the queen.

विदूषकः– णिउणिए विण्णवेहि तत्तभोदिं। जदामि दाव मिअतिण्हिआदो निवत्तेदुं वअस्सं। तदो देवीए मुहं पेक्खिस्संति। (निपुणिके विज्ञापय तत्रभवतीम्। यते तावन्मृगतृष्णिकाया निवर्तयितुं वयस्यम्। ततो देव्या मुखं द्रक्ष्यामीति।)

Vidūṣaka : O Nipuṇikā, inform the queen. I shall try to dissuade him from the pursuit of the mirage and then pay my respect to her.

निपुणिका–**जं अज्जो आणवेदि।** यदार्य आज्ञापयति। (इति निष्क्रान्ता।)

Nipuṇikā : As the noble sir commands. (Exit).

(नेपथ्ये वैतालिकः।)

(A bard behind the curtain)

जयतु जयतु देवः।

आ लोकान्तात्प्रतिहततमोवृत्तिरासां प्रजानां
तुल्योद्योगस्तव दिनकृतश्चाधिकारो मतो नः।
तिष्ठत्येष क्षणमधिपतिर्ज्योतिषां व्योममध्ये
षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दवर्ती।। १।।

May the lord be victorious!

We consider that your mission and that of the sun, the maker of the day, are similar, in that you drive out of the regions of your kingdom the dark tendencies of your subjects and he chases the darkness from the universe for the benefit of the inhabitants; he the lord of the lustre suspend his course to remain for a while at the centre of the sky and you also

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follow your own inclinations in the sixth division of the day. (1)

विदूषकः–(कर्णं दत्त्वा।) **एसो कज्जा सणादो उट्ठिदो इदो एव्व आअच्छदि वअस्सो। जाव से पासवत्ती होमि।** (एष कार्यासनादुत्थित इत एवागच्छति वयस्यः। यावदस्य पार्श्ववर्ती भवामि।)

Vidūṣaka : (Listening) Hah! My friend has risen from the seat of his judgement and is coming hither. Let me join him at once. (Exit)

(इति निष्क्रान्तः।)

End of the Praveśaka.

प्रवेशकः।

(ततः प्रविशत्युत्कण्ठितो राजा विदूषकश्च।)

(Then enter the love-lorn king and Vidūṣaka)

राजा–

आ दर्शनात्प्रविष्टा सा मे सुरलोकसुन्दरी हृदयम्।
बाणेन मकरकेतोः कृतमार्गमवन्ध्यपातेन।। २।।

King : That beautiful damsel of the celestial world entered my heart ever since I saw her, in which the unerring arrow of cupid, the one having fish as his banner, made a breach. (2)

विदूषकः–(आत्मगतम्।) **संपीडिदा खु दाव् तवस्सिणी कासिराअउत्ती।** (संपीडिता खलु तावत्तपस्विनी काशी राजपुत्री।)

Vidūṣaka : (To himself) Surely that poor daughter of the king of the Kaśī must have been annoyed much.

राजा–अपि रक्ष्यते रहस्यनिक्षेपः।

King : Have you kept the treasure of my secret?

विदूषकः–(सविषादम्। आत्मगतम्।) **हध्धी हध्धी अहिसंधिदोम्हि दुट्ठदासीए। अण्णधा ण खु वअस्सो एव्वं तुच्छदि।** (हा धिक् हा धिक् अभिसंहितोऽस्मि दुष्टदास्या। अन्यथा न खलु वयस्य एवं पृच्छेत्।)

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Vidūṣaka : (Sorrowfully; to himself) Alas! Alas! I have been deceived by that wretched maid. Otherwise my friend would not have questioned like this.

राजा–(साशङ्कम्।) **किं भवांस्तूष्णीमास्ते।**

King : (With apprehension) Why do you remain silent?

विदूषकः–**एव्वं मए णिअन्तिदा जीहा जं भवदोवि सहसा पडिवअणं ण देमि।** (एवं मया नियन्त्रिता जिह्वा यद्भवतोऽपि सहसा प्रतिवचनं न ददामि।)

Vidūṣaka : I have controlled my tongue so much that I could not give an immediate answer.

राजा–**युक्तम्। अथ क्वेदानीमात्मानं विनोदयेयम्।**

King : Well. Where shall we go now for diverssion?

विदूषकः–**महाणसं गच्छम्ह।** (महानसं गच्छावः।)

Vidūṣaka : We shall go to the kitchen.

राजा–**किं तत्र।**

King : What is there?

विदूषकः–**तहिं पञ्चविहस्स अब्भवहारस्स उवणदसंभारस्स जोअणं पेक्खमाणेहिं सक्कं उक्कण्ठा विणोदेदुं।** (तत्र प्रञ्चविधस्याभ्यवहारस्योपनतसंभारस्य योजनां प्रेक्षमाणाभ्यां शक्यमुत्कण्ठा विनोदयितुम्।)

Vidūṣaka : There we could dispel our anxiety watching the preparation of the five varieties of food, the various ingredients for which have been collected together.

राजा–(सस्मितम्।) **तत्रेप्सितसंनिधानाद्भवान्रंस्यते। मया खलु दुर्लभप्रार्थनः कथमात्मा विनोदयितव्यः।**

King : (With a smile) There you could find diversion since your favourite things are present there. But how am I to divert myself whose desire affects the unattainable.

विदूषकः–**णं भवं तत्तहोदीए उव्वसीए दंसणपहं गदो।** (ननु भवांस्तत्रभवत्या उर्वश्या दर्शनपथं गतः।)

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Vidūṣaka : Your majesty has come into the range of the sight of Urvaśī ?

राजा–ततः किम्।

King : What then?

विदूषकः–ण क्खु सा दुल्लहेत्ति समत्थेमि। (न खलु सा दुर्लभेति समर्थये।)

Vidūṣaka : Then I could not think that she is unattainable.

राजा– पक्षपातोऽयमवधार्यताम्।

King : Your partiality for me makes you to think like that.

विदूषकः–एत्तिअं मन्तअन्तेण भवदा वड्ढिदं मे कोदूहलं। किं तत्तभोदी उव्वसी अहं विअ विरूवदाए अदुदिआ रूवेण। (एतावन्मन्त्रयमाणेन भवता वर्धितं मम कौतूहलम्। किं तत्रभवत्युर्वश्यहमिव विरूपतयाऽद्वितीया रूपेण।)

Vidūṣaka : By letting so much you have increased my curiosity. Is the lady Urvaśī peerless in beauty like myself in the ugliness of features.

राजा–माणवक प्रत्यवयवमशक्यवर्णनां तामवेहि। समासतः श्रूयताम्।

King : Māṇavaka, she could not be described limb by limb. But you can hear in brief.

विदूषकः–अवहिदो म्हि। (अवहितोऽस्मि।)

Vidūṣaka : I am all attention.

राजा–

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः।। ३ ।।

King : Friend, her form is an ornamentation to the ornament, highest decoration of decoration and a counter-comparison to all standards of comparison. (3)

विदूषकः–अदो खु भवदा दिव्वरसाहिलासिणा चादअव्वदं गहिदं [अतः खलु भवता दिव्यरसाभिलाषिणा चातकव्रतं गृहीतम्।]

Vidūṣaka : It is because of that you have taken the vow of the Cātaka bird coveting the heavenly juice.

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राजा–विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति। तद्भवान्प्रमदवन-मार्गमादेशयतु।

King : For one who is in separation, a solitary place alone is a solace. Hence you lead my way to the pleasure garden.

विदूषकः–(आत्मगतम्।) **का गदी।** (प्रकाशम्।) **इदो इदो भवं।** (परिक्रम्य।) **एदेण पमदवणणोदिदेण बिअ पच्चुग्गदो भवं आअन्तुओ दक्खिणमारुदेण।** (का गतिः। इत इतो भवान्। एतेन प्रमदवननोदितेनेव प्रत्युद्गतो भवानागन्तुको दक्षिणमारुतेन।)

Vidūṣaka : (To himself) What can I do! (Aloud) This way sir, this way. (Walking about) Here you are greeted by the southern wind as guest as if prompted by the pleasure garden.

राजा–(विलोक्य।) **उपपन्नमिदं विशेषणमस्य वायोः। अयं हि**

निषिञ्चन्माधवीमेतां लतां कौन्दीं च नर्तयन्।
स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ।। ४ ।।

King : (Looking) This eptithet of the wind is quite proper. He—

Bedewing with honey this Mādhavī creeper and shaking into a dance the creeper of Kunda, appears to me like a lover uniting Sneha (honey and affection) and dākṣiṇya (Southerliness and courtesy) (4)

विदूषकः–**इरिसो इव्व दे अहिणिवेसो होदु।** (परिक्रामितकेन।) **एंद पमदवणदुवारं। पविसदु भवं।** (ईदृश एव तवाभिनिवेशो भवतु। एतत्प्रमदवनद्वारम्। प्रविशतु भवान्।)

Vidūṣaka : Let your devotion assume the same course. (Turning) Here is the gate of the pleasure garden. You may enter.

राजा–**प्रविशाग्रतः।**

King : Enter first.

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(उभौ प्रविशतः।)

(Both enter)

राजा–(अग्रतो विलोक्य।) **वयस्य न मया साधु समर्थितमापत्प्रतीकारः किल प्रमदवनोद्यानप्रवेश इति।**

विविक्षुर्यदहं तूर्णमुद्यानं तापशान्तये।
स्त्रोतसेवोह्यमानस्य प्रतीपतरणं हि तत् ।। ५ ।।

King : (Looking in front) Friend, I was not right in saying that my affliction would be dispelled by entering into the pleasure gardens.

That I wanted to enter into the garden in a hurry to assuage my grief proved to be like swimming againt the current when one is being dragged down by it.

विदूषकः–कहं विअ। (कथमिव।)

Vidūṣaka : How do you mean!

राजा–

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पञ्चबाणः क्षिणोति।
किमुत मलयवातोन्मूलितापाण्डुपत्रै–
रुपवनसहकारैर्दर्शितेष्वङ्कुरेषु।। ६ ।।

King : In the very first place due to the infatuation with this unattainable object my mind has already been tormented by the cupid possessd of five arrows, but then what would be the situation when the mango trees of the garden, the seared leaves of which have been blown off by the southerly wind, present to my sight thier tender sprouts. (6)

विदूषकः–अलं परिदेविदेण। अइरेण दे इच्छिअसंपादइत्तओ अणङ्गो एव्व सुहदो भविस्सदि। (अलं परिदेवितेन। अचिरेण तवेष्टसंपादयिताऽनङ्ग एव सुखदो भविष्यति।)

Vidūṣaka : Enough with your lamentation. Soon the god of love himself will give you comfort by fulfilling your desire.

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राजा–प्रतिगृहीतं ब्राह्मणवचनम्।

King : I accept the word of the Brahmin with due respect!

(परिक्रामतः।)

(Both walk around)

विदूषकः–पेक्खदु भवं वसन्तोदारसूअअं अहिरामत्तणं पमदवणस्स।

(पश्यतु भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य।)

Vidūṣaka : You see the beauty of the pleasure garden indicative of the advent of spring.

राजा–ननु प्रतिपदमेवावलोकयामि। अत्र हि

अग्रे स्त्रीनखपाटलं कुरबकं श्यामं द्वयोर्भागयो–
र्बालाशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति।
ईषद्बद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी
मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता।। ७ ।।

King : Aye, let me notice at every step.

Here in front of me is the Kuravaka flower its tip whitish-red like the the nails of the fingers of a lady and its sides a little black; the young Aśoka tree beautiful with the finger of red flowers stands ready to burst; in the mango tree there is the new bunch with its tips greyish on account of the slightly torned pollen; O friend, the vernal beauty stands between infancy and youth. (7)

विदूषकः– एसो मणिसिलापट्टअसणाहो अदिमुत्तलदामण्डवो भमरसंघट्टपडिदेहिं कुसुमेहिं सअं विअ किदोवआरो भवन्तं पडिच्छदि। ता अणुगेण्हीअदु दाव एसो। (एष मणिशिलापट्टकसनाथोऽतिमुक्तलतामण्डपो भ्रमरसंघट्टपतितैः कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति। तदनुगृह्यतां तावदेषः।)

Vidūṣaka : Here the bower of Jasmine creepers furnished with a crystal seat seems to beckon you with the articles of reception by the dropping of flowers on account of the black bees dashing againt them. So let it be favoured by you.

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राजा–यथा भवते रोचते।

King : As you please.

(परिक्रम्योपविष्टौ।)

(Walking about both sit down)

विदूषकः– इह सुहासीणो भवं ललिदलदाविलोहीअमाणणअणो उव्वसीगदं उक्कण्ठं विणोदेदु। (इह सुखासीनो भवान् ललितलताविलोभ्यमाननयन उर्वशी गतामुत्कण्ठां विनोदयतु।)

Vidūṣaka : Seated here comfortably with your eyes attracted by lovely creepers you may dispel your anxiety pertaining to Urvaśī.

राजा–(निःश्वस्य।)

मम कुसुमितास्वपि सखे नोपवनलतासु नम्रविटपासु।
चक्षुर्बध्नाति धृतिं तदूपालोकदुर्ललितम् ।। ८ ।।

King : (Sighing)

My eyes grown fastidious by seeing her charms could not find attraction to even fresh creepers that are blossomed as also to garden trees bent down with their branches. (8)

तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयम्।

Hence find out a way to fulfil my desire.

विदूषकः–(विहस्य।) **भो अहल्लाकामुअस्स महिन्दस्स वेज्जो उव्वसीपज्जुच्छुअस्स भवदो अहंबि दुबे एत्थ उम्मत्तआ।** (भो अहल्याकामुकस्य महेन्द्रस्य वैद्य उर्वशीपर्युत्सुकस्य भवतोऽहमपि द्वावत्रोन्मत्तौ।)

Vidūṣaka : (Laughing) The physician who is to treat Mahendra infatuated by Ahalyā as well as me who is to bring relief to you captivated by Urvaśī are both mad in this affair.

राजा–मा मैवम्। अतिस्नेहः खलु कार्यदर्शी।

King : Don't you say so. Excessive affection could find remedial measures.

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विदूषकः–एसो चिन्तेमि। मा उण तुंम परिदेविदेण मम समाधि (एष चिन्तयामि। मा पुनस्त्वं परिदेवितेन मम समाधिं भिन्द्धि। (इति चिन्तां नाटयति।)

Vidūṣaka : Let me think over it. You should not spoil my concentration with your lamentations. (Assumes a thinking mood).

राजा–(निमित्तं सूचयित्वा। आत्मगतम्।)

न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम्।
अभिमुखीष्विव काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः।। ९ ।।

King : (Indicating an omen; To himself)

She, the one with a full-moon like face is not easily attainable; and yet this kind of indefinable sensation of love; my mind too feels relief at a single stroke as if the fulfilment of my object were at hand. (9)

(जाताशस्तिष्ठति।)

(Ramains hopeful)

(ततः प्रविशत्याकाशयानेनोर्वशी चित्रलेखा च।)

(Then enter traversing the sky, Urvaśī and Citralekhā.)

चित्रलेखा–हला कहिं अणिद्दिट्ठकालणं गच्छीअदि। (हला क्वानिर्दिष्टकारणं गम्यते।)

Citralekhā : Friend where are you going without revealing the reason.

उर्वशी– सहि तदा हेमऊडसिहरे लदाविडवेण खणविग्घिदाआसागमणं मं ओहसिअ किं दाणिं पुच्छसि। (सखि तदा हेमकूटशिखरे लताविटपेन क्षणविघ्निताकाशगमनां मामुपहस्य किमिदानीं पृच्छसि।)

Urvaśī : Friend, when on the peak of the Hemakūṭa mountain I was delayed for a moment by a creeper, you after having rallied me why do you question me now.

चित्रलेखा–किं तस्स राएसिणो पुरूरवस्स सआअं पत्थिदासि। (किं तस्य राजर्षेः पूरूरवसः सकाशं प्रस्थितासि।)

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Citralekhā : What ! Are you going to the royal sage Purūravas).

उर्वशी–अअं मे अवहत्थिदलज्जो ववसाओ। (अयं ममापहस्तितलज्जो व्यवसायः।)

Urvaśī : That exactly is the shameless venture on my part.

चित्रलेखा– को उण सहीए पुढमं पेसिदो। (कः पुनः सख्या पुरतः प्रेषितः।)

Citralekhā : And whom did my friend send in advance.

उर्वशी–हिअअं। (हृदयम्।)

Urvaśī : My heart.

चित्रलेखा–सअं एव्व साहु संपधारीअदु दाव। (स्वयमेव साधु संप्रधार्यतां तावत्।)

Citralekhā : You have to think yourself well.

उर्वशी–मअणो खु मं णिओएदि किं एत्थं संपधारीअदि। (मदनः खलु मां नियोजयति। किमत्र संप्रधार्यते।)

Urvaśī : It is the cupid who prompts me. What else need I consider?

चित्रलेखा–अदो वरं णत्थि मे उत्तरं। (अतः परं नास्ति ममोत्तरम्।)

Citralekhā : Then I have nothing to say.

उर्वशी–तेण हि आदेसेहि मग्गं जेण गच्छन्तीए अन्तराओ ण भवे। (तेन ह्यादेशय मार्गं येन गच्छन्त्या अन्तरायो न भवेत्।)

Urvaśī : Then show me the way going through which there will not be any impediment.

चित्रलेखा–सहि विस्सद्धा होहि। णं भअवदा देवगुरुणा अवराइदं णाम सिहाबन्धणविज्जं उवदिसन्तेण तिदसपडिववखस्स अलङ्घणिज्जा कदह्य। (सखि विश्रब्धा भव। ननु भगवता देवगुरुणा अपराजितां नाम शिखाबन्धनविद्यामुपदिशता त्रिदशप्रतिपक्षस्यालङ्घनीये कृते स्वः।)

Citralekhā : O friend, be confident. Have we not been given protection against any insult from the enemies of gods

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by the revered preceptor of gods who taught us the art of tying our hair like knot called Aparājita.

उर्वशी– अहो विसुमरिदं मे हिअअं। (अहो विस्मृतं मम हृदयम्।)

Urvaśī : Oh! My mind has forgotten it..

चित्रलेखा– सहि एदं भअवदीए भाईरहीए जमुणासंगमविसेसपावणेसु सलिलेसु ओलोअन्तस्स विअ अत्ताणअं पइपट्ठाणस्स सिहाभरणभूदं राएसिणो भवणं उवगदम्ह। (सखि एतद्भगवत्या भागीरथ्या यमुनासंगमविशेषपावनेषु सलिलेष्ववलोकयत इव आत्मानं प्रतिष्ठानस्य शिखाभरणभूतं राजर्षेर्भवनमुपगते स्वः।)

Citralekhā : Friend. Here we have arrived at the palace of the king, the best jewel of Pratiṣṭhan, overlooking the sacred waters of the confluence of sacred rivers Ganges and Yamunā as if it were looking at itself reflected therein.

उर्वशी–(विलोक्य।) **णं वत्तव्वं ठाणन्तरगदो सग्गोत्ति।** (विचार्य।) **हला कहिं णु खु सो आवण्णाणुकम्पी भवे।** (ननु वक्तव्यं स्थानान्तरगतः स्वर्ग इति। हला क्व नु खलु स आपन्नानुकम्पी भवेत्।)

Urvaśī : (Looking) It should rather be named as heaven itself transplanted here. (Thoughtfully) Friend, where indeed might that sympathiser of the distressed be?

चित्रलेखा–एदस्सिं णन्दणवणेक्कदेसे विअ पमदवणे ओदरिअ जाणिस्सामो (एतस्मिन्नन्दनवनैकदेश इव प्रमदवनेऽवतीर्य ज्ञास्यावः।)

Citralekhā : Let us get down into this pleasure garden looking like a region of the Nandana garden itself.

(उभे अवतरतः।)

(Both descend)

चित्रलेखा–हला ऐसा खु पढमोदिदो विअ भअवं चन्दो कौमुदि विअ तुमं पढिच्छदि। (राजानं दृष्ट्वा। सहर्षम्।) [सखि एष खलु प्रथमोदित इव भगवांश्चन्द्रः कौमुदीमिव त्वां प्रतीच्छति।]

Citralekhā : (Seeing the king. With joy) Here he is like a newly risen moon expecting you as if moonlight.

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उर्वशी–(विलोक्य।) **हला दाणिं पुढमदंसणादो सविसेसं पिअदंसणो महाराओ पडिहादि।** (सखि इदानीं प्रथमदर्शनात्सविशेषं प्रियदर्शनो महाराजः प्रतिभाति।)

Urvaśī : (Seeing) friend the king appears to me more attractive than when I formerly saw him.

चित्रलेखा–जुज्जदि। ता एहि। उवसप्पम्ह। (युज्यते। तदेहि। उपसर्पावः।)

Citralekhā : It is like that come, let us approach him.

उर्वशी– तिरख्खरिणीपढिच्छण्णा पासगदा से भविअसुणिस्सं दाव। पासपडिवत्तिणा वअस्सेण सह विअणे किंपि मन्तअन्तो चिट्ठदि। (तिरस्करिणीप्रतिच्छन्ना पार्श्वगतास्य भूत्वा श्रोष्यामि तावत्। पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मन्त्रयमाणस्तिष्ठति।)

Urvaśī : Concealed by the power of Tiraskariṇi, I shall stand by his side and listen to him. He is standing there speaking something to his confidant in solitude.

चित्रलेखा–रज दे रोअदि। यथा ते रोचते। (यथोक्तमनुतिष्ठतः।)

Citralekhā : As it pleases you. (Both do so)

विदूषकः–भो चिन्तिदो मए दुल्लहप्पणइणीसमाअमोवाओ। (भोः चिन्तितो मया दुर्लभप्रणयिनीसमागमोपायः।)

Vidūṣaka : Ah. I have come across a means to attain union with your unattainable beloved.

(राजा तूष्णीमास्ते।)

(The king remains silent)

उर्वशी–का णु क्खु एसा इत्थिआ इमिणा पत्थिअमाणा अत्ताणअं विकत्थेदि। (का नु खल्वेषा स्त्री अनेन प्रार्थ्यमानाऽऽत्मानं विकत्थते।)

Urvaśī : (Who could be that girl who deceives herself after having courted by him.

चित्रलेखा– किं उण माणुस्सअं विडम्बीअदि। (किं पुनर्मानुष्यं विडम्ब्यते।)

Citralekhā : Why to you act like a human being?

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उर्वशी–भयामि सहसा पहवादो विण्णादुं। (बिभेमि सहसा प्रभावाद्विज्ञातुम्।)

Urvaśī : I am afraid to know it by my powers.

विदूषकः–णं भाणमि चिन्तिदो उवाओत्ति। (ननु भणामि चिन्तित उपाय इति।)

Vidūṣaka : I said that I found a means!

राजा–तेन हि कथ्यताम्।

King : Then disclose it.

विदूषकः–सिविणअसमाअमआरिणिं णिद्दं सेवदु भवं। अह वा तत्तभोदीए उव्वसीए पडिकिदिं आलिहिअ ओलोअन्तो चिट्ठ। (स्वप्नसमागमकारिणीं निद्रां सेवतां भवान्। अथ वा तत्र भवत्या उर्वश्याः प्रतिकृतिमालिख्यावलोकयंस्तिष्ठ।)

Vidūṣaka : You may resort to sleep that helps to have a union in a dream. Or you may draw a portrait of the lady Urvaśī and remain gazing at it.

उर्वशी–(सहर्षम्।) हीणसत्त हिअअ समस्सस समस्सस। (हीनसत्त्व हृदय समाश्वसिहि समाश्वसिहि।)

Urvaśī : (With joy) Light-hearted one, you feel relieved?

राजा–उभयमप्यनुपपन्नम्।

हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम्।
न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां
मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति।। १०।।

King : Both are equally improper.

When my heart is constantly pierced by the arrows of Cupid how could I get sleep which will bring about a union in a dream? Nor will it be possible to see her in a portrait since my eyes are filled with tears before completing the drawing of that fair-faced beloved of mine. (10)

चित्रलेखा–सहि सुदं तुए। (सखि श्रुतं त्वया।)

Citralekhā : Friend, did you hear?

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उर्वशी–सुदं। ण उण पज्जत्तं हिअअस्स। (श्रुतम्। न पुनः पर्याप्तं हृदयस्य।)

Urvaśī : Heard, but not enough for my heart.

विदूषकः–एत्तिओ मे मदिविहवो। (एतावान्मम मतिविभवः।)

Vidūṣaka : Only this far goes my intelligence.

राजा–(सनिःश्वासम्)

नितान्तकठिनां रुजं मम न वेद सा मानसीं
प्रभावविदितानुरागमवमन्यते वापि माम्।
अलब्धफलनीरसान्मम विधाय तस्मिञ्जने
समागममनोरथान्भवतु पञ्चबाणः कृती ।। ११।।

King : (Sighing)

She does not know the extremely painful mental torture of mine, or perhaps she does not care for me whose love must be known to her by her superhuman powers. Let the five-arrowed one feel gratified by making my desires for union with that lady fruitless on account of the non-attainment of the fruit. (11)

चित्रलेखा–सुदं तुए। (श्रुतं त्वया।)

Citralekhā : Did you hear?

उर्वशी–हद्धी हद्धी। मं एव्वं अवगच्छदि। असमत्थम्हि अग्गदो भविअ से पडिवअणस्स। पहावणिम्मिदेण भुज्जवत्तेण संपादिदुत्तरा होदुं इच्छामि। (हा धिक् हा धिक्। मामेवमवगच्छति। असमर्थास्म्यग्रतो भूत्वाऽस्य प्रतिवचनस्य। प्रभावनिर्मितेन भूर्जपत्रेण संपादितोत्तरा भवितुमिच्छामि।)

Urvaśī : Alas! He takes me to be so. I am unable to present myself before him to give an answer. Hence I shall give him one by a means of a birch-leaf created by my power.

चित्रलेखा–अणुमदं मे। (अनुमतं मम।)

Citralekhā : I approve of it.

(उर्वशी ससंभ्रमं गृहीत्वा यथोक्तं करोति।)

(Urvaśī hastily takes it and does as described)

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विदूषकः–(दृष्ट्वा।) **अविहा अविहा। भो किं णु खु एदं भुअङ्गणिम्मोअं विअ संमुहे णो णिवडिदं।** (अविहा अविहा। भोः किं नु खल्वेतद्भुजङ्गनिर्मोक इव संमुखेऽस्माकं निपतितम्।)

Vidūṣaka : (Seeing) Oh! Oh! What is this that has fallen before us looking like the slough of a snake?

राजा–(विभाव्य।) **भूर्जपत्रगतोऽयमक्षरविन्यासः।**

King : (Observing) If is a letter inscribed on a bhūrja-patra (birch-leaf).

विदूषकः–**ण खु अदिट्ठाए तत्तहोदीए उव्वसीए भवदो परिदेविदं सुणिअ समाणाणुरागअसूअआइं अक्खराइं विसज्जिआइं होन्ति।** (न खल्वदृष्टया तत्रभवत्योर्वश्या भवतः परिदेवितं श्रुत्वा समानानुरागसूचकान्यक्षराणि विसृष्टानि स्युः।)

Vidūṣaka : Might not be letter have been dropped by Urvaśī remaining unseen and having heard your lamentation suggestive of a corresponding passion?

राजा–[नास्त्यगतिर्मनोरथानाम्]। (गृहीत्वानुवाच्य। सहर्षम्।) **सखे प्रसन्नस्ते तर्कः।**

King : There is no end to the imaginations. (Taking the birch-leaf and reading it; To himself). Friend, your guess was all right.

विदूषकः– **भवं दाणिं पसीददु। एत्थ लिहिदं सुणिदुं इच्छामि।** (भवानिदानीं प्रसीदतु। अत्र लिखितं श्रोतुमिच्छामि।)

Vidūṣaka : May it please your honour. I would like to hear what is written herein.

उर्वशी–**साहु अज्ज णाअरिओसि।** (साधु आर्य नागरिकोऽसि।)

Urvaśī : Well, you noble sir, you seem to be a refined person.

राजा–**श्रूयताम्।** (वाचयति।)

स्वामिन्संभाविता यथाहं त्वयाऽज्ञाता।
तथानुरक्तस्य यदि नाम तवोपरि।। १२ ।।

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ननु मम लुलितपारिजातशयनीये भवन्ति।
नन्दनवनवाता अप्यत्युष्णकाः शरीरके।। १३ ।।

सामिअ संभाविआ जह अहं तुए अमुणिआ।
तह अणुरत्तस्स जइ णाम तुह उवरि।।
णं मे लुलिअपारिजाअसअणिज्जयम्मि होन्ति।
णन्दणवणवादावि अच्चुण्हआ सरीरए।।

King : Listen—

My, lord if I were what you have soupposed me to be, who are so much attached, how is it then that the breeze of the Nandana garden blow hot on my body despite my lying on the bed of Pārijāta flowers crushed by the movements of my limbs. (12-13)

उर्वशी–किं णु खु संपदं भणिस्सदि। (किं नु खलु सांप्रतं भणिष्यति।)

Urvaśī : What will he say now?

चित्रलेखा– णं भणिदं एव्व कमलणालाअमाणेहिं अङ्गेहिं। (ननु भणितमेव कमलनालायमानैरङ्गैः।)

Citralekhā : His limbs emaciated like the stalk of a lotus have already answered.

विदूषकः–दिट्ठिआ मए विअ बुभुक्खिदेण सोत्थिवाअणअं उवलद्धं भवदा समासासणं। (दिष्ट्या मयेव बुभुक्षितेन स्वस्तिवाचनकमुपलब्धं भवता समाश्वासनम्।)

Vidūṣaka : You deserve to be congratulated in getting this pacification like me getting our invitations when I am hungry.

राजा–समाश्वासनमिति किमुच्यते।

तुल्यानुरागपिशुनं ललितार्थबन्धं
पत्रे निवेशितमुदाहरणं प्रियायाः।
उत्पक्ष्मणा मम सखे मदिरेक्षणाया-
स्तस्याः समागतमिवाननमाननेन।। १४ ।।

King : Why say that it is a consolation.
This letter of the beloved inscribed on a leaf indicative of

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an equal affection and composed in a charming sense O my friend, is just like my face with upturned eye lashes coming close to her, whose eyes are bewitching. (14)

उर्वशी–एत्थ णो समविभाआ पीदी। (अत्रावयोः समविभागा प्रीतिः।)

Urvaśī : Now our love is equally divided.

राजा–वयस्य अङ्गुलीखेदेन दूष्येरन्नक्षराणि। धार्यतामयं प्रियायाः स्वहस्तः।

King : Friend, perspiration of my fingers may spoil the characters, so keep this autograph of my beloved.

विदूषकः–(गृहीत्वा।) **किं दाणिं तत्तभोदी उव्वी भवदो मणोरहाणं कुसुमं दंसिअ फले विसंवददि।** (किमिदानीं तत्रभवत्युर्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति।)

Vidūṣaka : (Taking it) Will the lady Urvaśī after showing the flowering of your desires deceive you as to their fruit?

उर्वशी–हला जाव उवगमणकादरं हिअअं पज्जवत्थावेमि दाव तुमं से अत्ताणं दंसिअ जं मे खमं तं भणाहि। (हला यावदुपगमनकातरं हृदयं पर्यवस्थापयामि तावत्त्वमस्यात्मानं दर्शयित्वा यन्मम क्षमं तद्भण।)

Urvaśī : Friend, While I control my timid heart afraid of approaching him, you appear before him and say what you think proper on my part.

चित्रलेखा–जेदु जेदु महाराओ। (तथेति तिरस्करिणीमपनीय राजानमुपेत्य।) जयतु जयतु महाराजः।

Citralekhā : (Saying 'be it so' approaches the king taking off the charm of concealment; victory to your majesty).

राजा–(**सहर्षम्**) **स्वागतं भवत्यै। भद्रे**

न तथा नन्दयसि मां सख्या विरहिता तया।
संगमे पूर्वदृष्टेव यमुना गङ्गया विना।। १५।।

King : (With joy) Welcome to the noble lady. O blessed one—

You do not appear to me as delightful being unaccompanied by that friend of yours like the Yamuna without the Ganges when once seen at the confluence. (15)

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चित्रलेखा–णं पढमं मेहराई दीसदि पच्छा विज्जुल्लदा। [ननु प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युल्लता।]

Citralekhā : Is not you see the rows of clouds first and then the lightning?

विदूषकः–(अपवार्य।) **कहं ण एसा उव्वसी। ताए तत्तहोदीए अहिमदा सहअरी।** (कथं नैषोर्वशी। तस्यास्तत्रभवत्या अभिमता सहचरी)।

Vidūṣaka : (Aside) How? is not this Urvaśī? Is she only the close companion of that noble lady?

चित्रलेखा–उव्वसी महाराअं सिरसा पणमिअ विण्णवेदि– (उर्वशी महाराजं शिरसा प्रणम्य विज्ञापयति–)

Citralekhā : Urvaśī informs you with her head bowed down in salutation—

राजा–किमाज्ञापयति।

King : What are her commands?

चित्रलेखा–मह सुरारिसंभवे दुज्जादे महाराओ एव्व सरणं असि। सा अहं तुह दंसणसमुत्थेण मअणेण वलिअं बाहीअमाणा भूओवि महाराएण अणुकम्पणीअत्ति। (मम सुरारिसंभवे दुर्जाते महाराज एव शरणमासीत्। साहं तव दर्शनसमुत्थेन मदनेन बलवद्बाध्यमाना भूयोऽपि महाराजेनानुकम्पनीयेति।)

Citralekhā : While I was in trouble caused by the enemies of gods you became my deliverer and now I am forcefully oppressed by love sprung at your sight, is again in need of your compassion.

राजा–भद्रमुखि।

पर्युत्सुकां कथयसि प्रियदर्शनां ता–
मार्तं न पश्यसि पुरूरवसं तदर्थे।
साधारणोऽयमुभयोः प्रणयः स्मरस्य
तप्तेन तप्तमयसा घटनाय योग्यम्।। १६ ।।

King : O Sweet faced one,
You say that lady dear to my sight as love-lorn, but don't

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you see that Purūravas is pining for her? The love between us caused by the cupid being mutual is like a piece of hot iron deserving to be welded with another hot piece. (16)

चित्रेलखा–(उर्वशीमुपेत्य।) **हला एहि। तुवत्तोवि णिद्दअदरं मअणं देक्खिअ पिअअमस्स दे दूदिम्हि संवुत्ता।** (सखि एहि। त्वत्तोऽपि निर्दयतरं मदनं दृष्ट्वा प्रियतमस्य ते दूत्यस्मि संवृत्ता)।

Citralekhā : (Approaching Urvaśī) Friend, you come along. Seeing that god of love is more cruel on him than to you I have become his messenger.

उर्वशी–(तिरस्करिणीमपनीय।) **अम्महे लहुअं तुए उज्झिदम्हि।** (अहो लघु त्वयोज्झितास्मि।)

Urvaśī : (Casting off her concealment) Oh you have lightly forsaken me!

चित्रलेखा–इदो मुहुत्तादो जाणिस्सं का कं उज्झिस्सदित्ति। आआरं दाव पडिवज्ज। (इतो मुहूर्ताज्ज्ञास्यामि का कामुज्झिष्यतीति। आचारं तावत्प्रतिपद्यस्व।)

Citralekhā : A short while later I shall see as to who forsakes whom; in the mean time follow the etiquette.

उर्वशी–(राजानमुपेत्य। सव्रीडम्।) **जेदु जेदु महाराओ।** (जयतु जयतु महाराजः।)

Urvaśī : (Approaching the king, bashfully) Victory to your Highness.

राजा–सुन्दरि

मया नाम जितं यस्य त्वयायं समुदीर्यते।
जयशब्दः सहस्राक्षादगतः पुरुषान्तरम् ।। १७ ।।

King : O fair lady!

I am really successful being addressed by you like this, the word of victory never addressed to any one but the thousand-eyed person. (17).

(हस्ते गृहीत्वैनामुपवेशयति।)

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(Takes her by the hand and seats her)

विदूषकः–भोदि रण्णो पिअवअस्सो बम्हणो किं ण वन्दीअदि। (भवति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्द्यते।)

Vidūṣaka : Why don't you salute this Brahmin, the dear friend of the king?

(उर्वशी सस्मितं प्रणमति।)

(Urvaśī smilingly bows to him)

विदूषकः–सत्थि भोदीए। (स्वस्ति भवत्यै।)

Vidūṣaka : May your ladyship be happy.

(नेपथ्ये।)

(Behind the scenes)

देवदूतः–चित्रलेखे त्वरयोर्वशीम्।

मुनिना भरतेन यः प्रयोगो
भवतीष्वष्टरसाश्रयो नियुक्तः।
ललिताभिनयं तमद्य भर्ता
मरुतां द्रष्टुमनाः सलोकपालः।। १८ ।।

A Messenger of god—O Citralekhā, hurry Urvaśī.

That performance taught to you by sage Bharata consisting of eight sentiments and charming action, is to be witnessed today by the Lord of gods along with the guardians of quarters. (18)

(सर्वे कर्णं ददति। उर्वशी विषादं नाटयति।)

(All listen; Urvaśī gesticulates sorrow).

चित्रलेखा–सुदं पिअसहीए देवदूदस्स वअणं। अणुमाणीअदु महाराओ। (श्रुतं प्रियसख्या देवदूतस्य वचनम्। अनुमान्यतां महाराजः।)

Citralekhā : Did my friend, hear the words of the divine messenger? Seek the permission of the king to go.

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उर्वशी–णत्थि मे वाआ। (नास्ति मे वाक्।)

Urvaśī : My words fail me.

चित्रलेखा–महाराअ परवसो अअं जणो। ता महाराएण अब्भणुण्णादा इच्छदि देवेसु अणवरद्धं अत्ताणअं कादुं। (महाराज परवशोऽयं जनः। तन्महाराजेनाभ्यनुज्ञातेच्छति देवेष्वनपराद्धमात्मानं कर्तुम्।)

Citralekhā : My lord, this person is dependent; so she may be permitted to render herself unoffending towards the gods.

राजा–(कथंचिद्वाचं व्यवस्थाप्य।) **नास्मि भवत्योरीश्वरनियोगप्रत्यर्थी। स्मर्तव्यस्त्वयं जनः।**

King : (Somehow controlling his words) I cannot be an obstacle to the command of your Lord. But then this person should be remembered.

(उर्वशी वियोगदुःखं रूपयन्ती सह सख्या निष्क्रान्ता।)

(Urvaśī exit showing affliction due to separation along with her friend)

राजा–(सनिःश्वासम्।) **सखे वैयर्थ्यमिव चक्षुषः संप्रति।**

King : (Sighing) Friend I feel that my eyes are no more useful.

विदूषकः–(पत्रं दर्शयितुकामः।) **णं एदं–**(इत्यर्धोक्ते आत्मगतम्।) **हद्धी हद्धी। उव्वसीदंसणविम्हिदेण मए तं भुज्जवत्तअं पब्भट्ठंवि हत्तादे पमादेण ण विण्णादं।** (नन्वेतत्–हा धिक् हा धिक्। उर्वशीदर्शनविस्मितेन मया तद्भूर्जपत्रं प्रभ्रष्टमपि हस्तात्प्रमादेन न विज्ञातम्।)

Vidūṣaka : (Wishing to show him the letter) Why here is (checking himself : aside) Alas! Alas! Since I was wonder struck at the sight of Urvaśī I did not notice the birch-leaf dropped down from my hand.

राजा–भद्र किमसि वक्तुकाम इव।

King : Noble one what were you trying to say.

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विदूषकः–मा भवं अङ्गाइं मुञ्चदु। दिढं खु तुइ बद्धभावा उव्वसी। ण सा इदोगदं अणुराअं सिढिलेदि। (मा भवानङ्गानि मुञ्चतु। दढं खलु त्वयि बद्धभावोर्वशी। न सेतोगतमनुरागं शिथिलयति।)

Vidūṣaka : Friend, don't get upset. Surely Urvaśī is in deep love with you, she will not break her love affairs.

राजा–ममाप्येतदाशंसि मनः। तया खलु प्रस्थाने

अनीशया शरीरस्य हृदयं स्ववशं मयि।
स्तनकम्पक्रियालक्ष्यैर्न्यस्तं निःश्वसितैरिव ।। १९ ।।

King : My mind also feels like that when she was about to depart—

Though not mistress of herself, she seem to have deposited her heart with me, by means of her sighs which were visible on account of the throbbing motions of her breasts. (19)

विदूषकः–(आत्मगतम्।) वेवदि मे हिअअं इमं वेलं तत्तभवदा तस्स भुज्जवत्तस्स णाम गेण्हिदव्वं भविस्सदित्ति। (वेपते मे हृदयमिमां वेलां तत्रभवता तस्य भूर्जपत्रस्य नाम ग्रहीतव्यं भविष्यतीति।)

Vidūṣaka : (To himself) My heart trembles at the thought that my friend should now mention the birch-leaf.

राजा–केनेदानीं दृष्टिं विलोभयामि। (स्मृत्वा।) आ उपनयतु भवान्भूर्जपत्रम्।

King : How could I divert my eyes now! (Recollecting) Ah! yes, bring me the birch-leaf.

विदूषकः–(विषादं नाटयति।) हन्त ण दिस्सदि। गदंउव्वसीए मग्गेण। (हन्त न दृश्यते। गतमुर्वश्या मार्गेण।)

Vidūṣaka : (Gesticulating dejection) Alas! It is not to be seen. It has gone after Urvaśī I presume.

राजा– सर्वत्र प्रमादी वैधेयः। ननु विचिनोतु भवान्।

King : A fool you are, you are negligent in all matters. Now you search for it.

विदूषकः–(उत्थाय।) णं इदो भवे इदो भवे। नन्वितो भवेदितो भवेत्। (इति विचेतव्यं नाटयति।)

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Vidūṣaka : (Getting up) It might be here or there. (He geticulates searching).

(ततः प्रविशति सपरिवारा देवी काशीराजपुत्री।)

(Enter the Queen, the daughter of the King of Kāśī with attendants)

देवी–हञ्जे णिउणिए सच्चं तुए भणिदं इमं लदागेहं पविसन्तो अजमाणवअसहाओ उज्जउत्तो दिट्ठोत्ति। (हञ्जे निपुणिके सत्यं त्वया भणितमिदं लतागेहं प्रविशन्नार्यमाणवकसहाय आर्यपुत्रो दृष्ट इति।)

Queen : O Nipuṇikā, is it true what you said that my Lord was seen entering the bower of creepers along with the revered Māṇavaka.

निपुणिका–किं अण्णहा भट्टिणी मए विण्णविदपुव्वा। (किमन्यथा भट्टिनी मया विज्ञापितपूर्वा।)

Nipuṇikā : Did I ever tell you anything wrong?

देवी–तेण हि लदन्तरिदा सुणिस्स दाव से विस्सद्धामन्तिदाणि। ज तुए कहिदं तं सच्चं ण वत्ति। (तेन हि लतान्तरिता श्रोष्यामि तावदस्य विश्रब्धामन्त्रितानि। यत्त्वया कथितं तत्सत्यं न वेति।)

Queen : Then let me hear their confidential words concealing myself behind a creeper. I shall find out whether what you said is true or not.

निपुणिका– जं भट्टिणीए रुचदि। (यद्भट्टिन्यै रोचते)

Nipuṇikā : As it pleases your ladyship.

देवी–(परिक्रम्य।) **हञ्जे णिउणिए किं एदं जिण्णचीवरं विअं इदोमुहं दक्खिणमारुदेण आणीअदि।** (हञ्जे निपुणिके किमेतज्जीर्णचीवरमिवेतोमुखं दक्षिणामरुतेनानीयते।)

Queen : (Turning) O Nipuṇikā, what is this, looking like an old rag blown hither by the sountherly breeze.

निपुणिका–(विभाव्य।) **भट्टिण पडिवत्तणविभाविदक्खरं भुज्जवत्तं खु एदं। हन्त भट्टिणीए एव्व णेउरकोडीए लग्गनं। कहं वाईअदु।** (भट्टिनि

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परिवर्तनविभावितार्क्षरं भूर्जपत्रं खल्वेतत्। हन्त भट्टिन्या एव नूपुरकोट्या लग्नम्। (गृहीत्वा।) कथम्। वाच्यताम्।)

Nipuṇikā : (Observing) My lady, it is a birch-leaf on which are discernible some characters as it turns. Ah, it has stuck to the tip of your own anklet. (Taking it) How! Please read it.

देवी–अणुवाएहि दाव णं। जदि अविरुद्ध तदो सुणिस्सं। (अनुवाचय तावदेतत् यद्यविरुद्धं ततः श्रोष्यामि।)

Queen : Read it yourself first and if its is not objectionable I shall then hear it.

निपुणिका–(तथा कृत्वा।) **भट्टिणि तं एव्व कोलीणं विअ पडिहादि। भट्टारअं उद्दिसिअ उव्वसीए कव्वबन्धोत्ति तक्केमि। अज्जमाणवअप्पमादेण अम्हाणं हत्थं गदोत्ति।** (भट्टिनि तदेव कौलीनमिव प्रतिभाति। भर्तारमुद्दिश्योर्वश्याः काव्यबन्ध इति तर्कयामि। आर्यमाणवकप्रमादेनावयोर्हस्तं गत इति।)

Nipuṇikā : (After doing so) Queen, It seems to be the same scandal—I think it is a sonnet to his majesty from Urvaśī. It is only due to the negligence of noble Māṇavaka that has reached our hand.

देवी–तेण हि से गहिदत्था होमि। (तेन ह्यस्य गृहीतार्था भवामि।)

Queen : Then let me understand its meaning.

(निपुणिका राज्ञा पूर्ववाचितं वाचयति।)

(Nipuṇikā reads as already read by the king)

देवी–एत्थ इमिणा एव्व उवाअणेण अच्छाराकामुअं पेक्खामि। (अत्रोनेनैवोपायनेनाप्सरःकामुकं प्रेक्षे। (इति परिजनसहिता लतागृहं परिक्रामति।)

Queen : Here I shall meet that lover of celestial nymph taking this as a present. (She moves towards the bower of creepers along with her attendants)

विदूषकः–भो वअस्स किं एदं पवणवसगमि पमदवणसमीवगद-किलापव्वदपज्जन्ते दीसदि। (भो वयस्य किमेतत्पवनवशगामि प्रमदवनसमीप-गतक्रीडापर्वतपर्यन्ते दृश्यते।)

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Vidūṣaka : O friend, what is it that is seen on these side of the pleasure mount near the Pramadavana fluttering in the breeze?

राजा–(उत्थाय।) भगवन् वसन्तप्रिय दक्षिणवायो।

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां
किं मिथ्या भवतो हृतेन दयितास्नेहस्वहस्तेन मे।
जानीते हि मनोविनोदनफलैरेवंविधैर्धारितं
कामार्तं जनमञ्जनां प्रति भवानालक्षितप्रार्थनः।। २०।।

King : (Getting up) O noble breeze, of the South, the friend of the spring—

Take away the pollen of flowers gathered by the spring for the sake of perfume. What use is there for yourself by carrying away the affectionate autograph of my beloved? Having had the experience with Añjanā you know that a love-lorn person is kept alive by such things that serve to divert the mind. (20)

निपुणिका–भट्टिणी एदस्स एव्व अण्णेसणा वट्टदि। (भट्टिनि एतस्यैवान्वेषणा वर्तते।)

Nipuṇikā : Queen the search is being made for this very thing.

देवी–पेक्खासि। (पश्यामि।)

Queen : I know that.

विदूषकः–भो मिलाअमाणकेशरच्छविणा मीरपिच्छेण विप्पलद्धो म्हि। (भो म्लायमानकेसरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि।)

Vidūṣaka : O I have been deceived by the plume of the peacock resembling in hue a withered Kesara blossom.

राजा–सर्वथा हतोऽस्मि ।

King : I am totally undone.

देवी–(उपेत्य।) अज्जउत्त अलं आवेएण। एदं तं भुज्जवत्तं। (आर्यपुत्र अलमावेगेन। एतत्तद्भूर्जपत्रम्।)

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Queen : (Going up to him) O my husband, don't be anxious. Here is that birch-leaf.

राजा–(ससंभ्रमम्।) **अये देवी। स्वागतं देव्यै।**

King : (In confusion) Oh it is the Queen. Welcome to you, queen.

विदूषकः–(अपवार्य।) **दुरागदं दाणि संवुत्त।** (दुरागतमिदानीं संवृत्तम्।)

Vidūṣaka : (Aside) Now the arrival has become inauspicious.

राजा–(जनान्तिकम्।) **सखे किमत्र प्रतिविधेयम्।**

King : (Aside) Friend, what shall we do now.

विदूषकः–लोत्तेण गहिदस्स कुम्भिलअस्स अस्थि वा पडिवअणं। (लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम्।)

Vidūṣaka : Is there any answer for the thief caught with the booty.

राजा–(अपवार्य।) **मूढ नायं परिहासकालः।** (प्रकाशम्।) **देवि नेदं मया मृग्यते। स खलु परसमन्वेषणार्थमारम्भोऽयम्।**

King : (Aside) Fool, this is not the time for jokes. (Aloud) Queen, this is not what I am searching for. We were searching for quite a different object.

देवी–जुज्जदि अत्तणो सोहग्गं पच्छादेदुं। (युज्यत आत्मनः सौभाग्यं प्रच्छादयितुम्।)

Queen : It is but proper to conceal your good luck!

विदूषकः–भोदि तुवरेहि से भोअणं जं पित्तोवसमणसमत्थं होदि। (भवति त्वरयास्य भोजनं यत्पित्तोपशमनसमर्थं भवति।)

Vidūṣaka : Lady, hasten his meal which will help to cure his bilious affection.

देवी–णिउणिए सोहणं खु बम्हणेन आसासिदो वअस्सो। (निपुणिके शोभनं खलु ब्राह्मणेनाश्वासितो वयस्यः।)

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Queen, O Nipuṇikā, the Brahmin has given a nice difence for his friend.

विदूषकः– भोदि णं पेख्ख आसासिदो पिसाचोवि भोअणेण। (भवति ननु पश्याश्वासितः पिशाचोऽपि भोजनेन।)

Vidūṣaka : Lady, even a devil will be pacified by a dinner.

राजा–मूर्ख बलादपराधिनं मां प्रतिपादयसि।

King : Fool, are you trying to implicate me?

देवी– णत्थि भवदो अवराहो। अहं एव्व एत्थ अवरद्धा जा पडिऊलदंसणा भविअ अग्गदो दे चिट्ठामि। इदों अहं गमिस्सं। (नास्ति भवतोऽपराधः। अहमेवात्रापराद्धा या प्रतिकूलदर्शना भूत्वाऽग्रतस्ते तिष्ठामि। इतोऽहं गमिष्यामि। (इति कोपं नाटयित्वा प्रस्थिता।)

Queen. You have not done any offence. I am the one who has committed the offence, and stand before you with my unwelcome presence. I shall go away from here. (Gesticulating anger, she starts to go).

राजा–

अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात्।
सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः।। २१ ।।

King : I am indeed the offender, be pleased O plantain-thighed one, to do away with your anger. When the master is angry how can the servant be guiltless. (21)

(इति पादयोः पतति।)

(Falls at her feet)

देवी–(आत्मगतम्।) **मा खु लहुहिअआ अहं अणुणअअं बहु मण्णे। किं दु अदक्खिण्णकिदस्स पच्छ्रदावस्स भाएमि।** (मा खलु लघुहृदयाहमनुनयं बहु मन्ये। किं त्वदाक्षिण्यकृतात्पश्चात्तापाद्विभेमि। (राजानमपहाय सपरिवारा निष्क्रान्ता।)।

Queen : (To herself) I am not that simple to value this supplication. But I am afraid to offend him due to discourtesy. [Exit with her attendants leaving the king].

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विदूषकः–पाउसणदी विअ अप्पसण्णा गदा देवी। ता उट्ठेहि। (प्रावृण्नदीवाप्रसान्ना गता देवी। तदुत्तिष्ठ।)

Vidūṣaka : The queen hs gone like a river in the rainy season. Please get up now.

राजा–(उत्थाय।) **वयस्य नेदमनुपपन्नम्। पश्य।**

प्रियवचनशतोऽपि योषितां दयितजनानुनयो रसादृते।
प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः।। २२।।

King : (Getting up) Friend, it is not unnatural. See—

If there is no true love left even a hundred words of pacification on the part of the lover do not enter the heart of their wives just as a gem with an artificial colouring does nor appeal to the heart of gemmologists. (22)

विदूषकः–अणुऊलं एव्व एत्थभवदो एदं। ण खु अक्खिदुक्खिदो अहिमुहे दीवसिहं सहेदि। (अनुकूलमेवात्रभवत एतत्। न खल्वक्षिदुःखितोऽभिमुखे दीपशिखां सहते।)

Vidūṣaka : This is quite suitable with you. A man with sore eyes could not bear the sight of a lamp before him.

राजा–मा मैवम्। उर्वशीगतमनसोऽपि मे स एव देव्यां बहुमानः। किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये।

King : Don't you say so! Though my mind is engrossed with the thoughts of Urvaśī I still feel the same respect for the queen. Now that she has spurned my supplications, I shall cherish the best hopes about her.

विदूषकः–चिट्ठदु दाव भवदो धीरदा। बुभुक्खिदस्स बम्हणस्स जीविदं अवलम्बदु भवं। समओ खु ण्हाणभोअणं सेविदुं। (तिष्ठतु तावद्भवतो धीरता। बुभुक्षितस्य ब्राह्मणस्य जीवितमवलम्बतां भवान्। समयः खलु स्नानभोजनं सेवितुम्।)

Vidūṣaka : Let your hopes remain for a while. You support the life of a hungry Brahmin. It is time to bathe and dine.

राजा–(ऊर्ध्वमवलोक्य।) **गतमर्धं दिवसस्य।**

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उष्णालुः शिशिरे निषीदति तरोर्मूलालवाले शिखी
निर्भिद्योपरि कर्णिकारमुकुलान्यालीयते षट्पदः।
तप्तं वारि विहाय तीरनलिनीं कारण्डवः सेवते
क्रीडावेश्मनि चैष पञ्जरशुकः क्लान्तो जलं याचते।। २३।।

King : (Looking upwards) It is past mid-day.

Oppressed by the heat the peacock finds shelter in the cool basin round the root of the tree; the bee breaks open the buds of karṇikāra and lies in it; leaving the hot water, the flamingo resorts to the lotus-creeper on the bank and in the pleasure house the encaged parrot being exhausted begs for water. (23)

(इति निष्क्रान्ताः सर्वे।)

[Exuent all]

इति द्वितीयोऽङ्कः।

End of Act II

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तृतीयोऽङ्कः
ACT III

(ततः प्रविशतो भरतशिष्यौ।)

(Enter two disciples of Bharata)

प्रथमः–सखे पल्लव महेन्द्रसदनं गच्छतोपाध्यायेन त्वमासनं प्रतिग्राहितः। अग्निशरणसंरक्षणाय स्थापितोऽहम्। अतः खलु पृच्छामि। अपि गुरोः प्रयोगेण दिव्या परिषदाराधिता ।

First : Friend Pallava, our preceptor while going to the palace of Mahendra made you carry his seat and I was detained to guard the sanctuary of fire. Hence I ask you was the divine assembly pleased with the performance given by our preceptor?

द्वितीयः– गालव ण आणे आराहिदा ण वत्ति। तस्सिं उण सरस्सईकिद-कव्वबन्धे लच्छीसअंवरे तेसु तेसु रसन्तरेसु तम्मआ आसि। किं तु–(गालव न जान आराधिता न वेति। तस्मिन्पुनः सरस्वतीकृतकाव्यबन्धे लक्ष्मीस्वयंवरे तेषु तेषु रसान्तरेषु तन्मय्यासीत्। किं तु–)

Second : Gālava, I do not know whether it was pleased or not. I was completely engrossed in the different sentiments delineated in the Lakṣmī-svyamvara composed by Sarasvatī. But—

प्रथमः–सदोषावकाश इव ते वाक्यशेषः।

First : Your incomplete sentence seems to suggest some fault.

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द्वितीयः–आम। तहिं उव्वसीए वअणं पमादक्खलिदं आसि। (आम। तस्मिन्नुर्वश्या वचनं प्रमादस्खलितमासीत्।)

Second : Yes. In that the dialogue of Urvaśī, through inadvertence, was faulty.

प्रथमः–कथमिव।

First : How was that?

द्वितीयः–लच्छीभूमिआए वट्टमाणा उव्वसी वारुणीभूमिआए वट्टमाणए मेणआए पुच्छिदा। सहि समाअदा एदे तेलोक्कसुपुरिसा सकेसवा अ लोअवाला। कदमस्सिं दे भावाहिणिवेसोत्ति। (लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया पृष्टा। सखि समागता एते त्रैलोक्यसुपुरुषाः सकेशवाश्च लोकपालाः। कतमस्मिंस्ते भावाभिनिवेश इति।)

Second : Urvaśī adorning the role of Lakṣmī was asked by Menakā who acted the part of Vāruṇī—"Friend here are assembled the chief personalities of the three worlds and the guardians of the quarters along with Keśava, on whom are your affection fixed?"

प्रथमः–ततस्ततः।

First : And then?

द्वितीयः–तदो ताए पुरिसोत्तमेत्ति भणिदव्वे पुरूरवेत्ति णिग्गदा वाणी। (ततस्तया पुरुषोत्तम इति भणितव्ये पुरूरवसीति निर्गता वाणी।)

Second : Then the words "On Purūravas" escaped her lips when she ought to have said "On Puruṣottama."

प्रथमः–[भवितव्यतानुविधायीनीन्द्रियाणि] **न खलु तामभिक्रुद्धो गुरुः।**

First : The senses indicate what is to follow. Was not the preceptor angry with her.

द्वितीयः–सा खु सत्ता उवज्झाएण। महिन्देण उण अणुगहिदा। (सा खलु शप्तोपाध्यायेन। महेन्द्रेण पुनरनुगृहीता।)

Second : She was cursed by the preceptor, but then Mahendra excused her.

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प्रथमः—कथमिव।

First : How do you mean?

द्वितीयः—जेण मम उवदेसो तुए लङ्घिदो तेण ण दे दिव्वं ठाणं हविस्सदित्ति उवज्झाअस्स सावो। महिन्देन उण पेक्खणावसाणे लज्जावणदमुही भणिद जस्सिं बद्धभावा सि तस्स मे रणसहाअस्स राएसिणो पिअं एत्थ करणिज्जं। सा तुमं जहाकामं पुरूरवसं उवचिट्ठ जाव सो तुइ दिट्ठसंताणो भोदित्ति। [येन ममोपदेशस्त्वया लङ्घितस्तेन न ते दिव्यं स्थानं भविष्यतीत्युपाध्यायस्य शापः। महेन्द्रेण पुनः प्रेक्षणावसाने लज्जावनतमुखी भणिता यस्मिन्बद्धभावासि तस्य मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम्। सा त्वं यथाकामं पुरूरवसमुपतिष्ठस्व यावत्स त्वयि दृष्टसंतानो भवेदिति।]

Second : The preceptor's curse was like this— "Since you have transgressed my instruction you will be deprived of your celestial position. But at the end of the performance Mahendra said to her who stood with her head hung down through shame—'I must now do a service to the royal sage to whom you are attached and who is my benefactor in battle. So you live with Purūravas as you wish until he sees an offspring from you.

प्रथमः—सदृशं पुरुषान्तरविदो महेन्द्रस्य।

First : It is only proper for Mahendra to do so since he knows the hearts of others.

द्वितीयः—(सूर्यमवलोक्य।) **कधापसङ्गेग अम्हेहिं अवरद्धा अहिसेअवेला क्खु उवज्झाअस्स। ता एहि। से पासपरिवत्तिणो होम।** [कथाप्रसङ्गेनास्माभिरपराद्धाऽभिषेकवेला खलूपाध्यायस्य। तदेहि। अस्य पार्श्वपरिवर्तिनौ भवावः।]

Second : (Looking at the sun). Engaged in our conversation we have over-stayed the bathing time of our preceptor, come let us go to him.

(इति निष्कान्तौ।)

Exeunt

विष्कम्भकः।

End of the Viṣkambhaka

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(ततः प्रविशति कञ्चुकी।)

(Then enters the Chamberlain)

कञ्चुकी–

सर्वः कल्ये वयसि यतते लब्धुमर्थान्कुटुम्बी
पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय।
अस्माकं तु प्रतिदिनमियं सादयन्ती शरीरं
सेवाकारा परिणतिरहो स्त्रीषु कष्टोऽधिकारः।। १।।

Chamberlain : All house-holders try to earn wealth in the early age; later when the burden of the family is taken over by their sons he enjoys rest; but for us in old age everyday the limbs are put to trouble in the form of servitude. Alas! the job in the harem is hard indeed. (1)

(परिक्रम्य।) आदिष्टोऽस्मि सनियमया काशिराजपुत्र्या यथा व्रतसंपादनाय मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः। तदेव मद्वचनाद्विज्ञापयेति। यावदिदानीमवसितसंध्याजाप्यं महाराजं पश्यामि। (परिक्रम्यावलोक्य च।) रमणीयः खलु दिवसावसानवृत्तान्तो राजवेश्मनि। इह हि–

उत्कीर्णा इव वासयष्टिषु निशानिद्रालसा बर्हिणो
धूपैजार्लविनिःसृतैर्वलभयः संदिग्धपारावताः।
आचारप्रयतः सपुष्पवलिषु स्थानेषु चार्चिष्मतीः
संध्यामङ्गलदीपिका विभजते शुद्धान्तवृद्धाजनः।। २।।

(Waking about) I have been ordered by the daughter of the king of Kāśi observing a vow that "the king was requested by me through my maid Nipuṇikā, leaving aside my jealous anger. Now I am to make the same request at her instance. I shall now see the king who must have finished his evening prayers. (Turning and observing) Delightful inded is the scene in the royal house. Here—

The peacocks perching on the resting poles appear dull due to slumber and as such seem to be sculptured figures; the pigeons roosting on the caves are confounded by the

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smokes spreading through the lattices; and the old women of the harem are engaged in placing brilliant lights to mark th auspiciousness of the evening at different places of the mansions along with the offering of flowers. (2)

(नेपथ्याभिमुखं दृष्ट्वा।) अये इत एव प्रस्थितो देवः।

परिजनवनिताकरार्पिताभिः परिवृत एष विभाति दीपिकाभिः।
गिरिरिव गतिमानपक्षलोपादनुतटपुष्पितकर्णिकारयष्टिः।। ३ ।।

(Looking towards the curtain) Ah here comes the King—

He is surrounded by his attendant maids carrying torches in their hands and as such appears like a mountain on the move with its wings not being cut off and lining with the Karṇikāra trees in blossoms along its slopes. (3)

यावदेनवमलोकनमार्गे स्थितः प्रतिपालयामि।

I shall stand in the range of his vision and wait for him.

(ततः प्रविशति यथानिर्दिष्टो राजा विदूषकश्च।)

(Then enter the king and Vidūṣaka as described)

राजा–(आत्मगतम्)

कार्यान्तरितोत्कण्ठं दिनं मया नीतमनतिकृच्छ्रेण।
अविनोददीर्घयामा कथं नु रात्रिर्गमयितव्या।। ४ ।।

King : (To himself)

Some how without much difficulty I could pass the day as I was engaged in official matters, but how am I to pass the night with its long watches without any kind of diversions. (4)

कञ्चुकी–(उपगम्य।) जयतु जयतु देवः। देव देवी विज्ञापयति– मणिहर्म्यपृष्ठे सुदर्शनश्चन्द्रः। तत्र संनिहितेन देवेन प्रतिपालयितुमिच्छामि यावद्रोहिणीसंयोग इति।

Chamberlain : (Approaching) Hail your majesty. My lord, the queen prays :— "The moon is to be seen with splendour from the terrace of the Maṇiharmya. In your company I would like to wait there till the moon is united with Rohiṇī."

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राजा–आर्य लातव्य विज्ञाप्यतां देवी यस्ते छन्द इति।

King : Noble Lātavya tell the queen that I will do as she wishes.

कञ्चुकी–यदाज्ञापयति देवः। (इति निष्कान्तः।)

Chamberlain : As your majesty commands.

राजा–वयस्य किं परमार्थत एव देव्या व्रतनिमित्तोऽयमारम्भः स्यात्।

King : Friend, can this attempt be really with reference to a vow?

विदूषकः–भो तक्केमि जादपच्चादावा तत्तभोदी वदावदेसेण भवदो पणिपादलङ्घण पभज्जिदु कामत्ति। (भोः तर्कयामि जातपश्चात्तापा तत्रभवती व्रतापदेशेन भवतः प्रणिपातलङ्घनं प्रमार्ष्टुकामेति।)

Vidūṣaka : O, I presume that the queen being remorseful wants to wipe out the insult caused to you by disregarding your prostration under the pretext of the vow

राजा–उपपन्नं भवानाह। तथा हि।

अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि।
निभृतैर्व्यपत्रपन्ते दयितानुनयैर्मनस्विन्यः।। ५ ।।

King : You have observed rightly. For—

Haughtly women having spurned the prostrations of their husband as an attempt at pacification are secretly ashamed though their hearts are subsequently anguished with remorse. (5)

तदादेशय मणिहर्म्यपृष्ठमार्गम्।

So lead the way to the terrace of Maṇiharmya.

विदूषकः–इदो इदो भव। इमिणा गङ्गातरङ्गसस्सिरीएण लिअमणिसोवाणेण अरोहदु भवं पदोसावसररमणिज्जं मणिहम्मिअं। (इत इतो भवान्। अनेन गङ्गातरङ्गसश्रीकेण स्फटिकमणिसोपानेनारोहतु भवान्प्रदोषावसररमणीयं मणिहर्म्यम्।

Vidūṣaka : This way my Lord, this way. You climb this crystal staircase having the beauty of the waves of the

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Ganges, the terrace of the Maṇiharmya looking extremely charming at the evening time.

राजा–आरोहाग्रतः।

King : You ascend if before me.

(सर्वे सोपानारोहणं नाटयन्ति।)

(All gesticulate the ascending of the stairs).

विदूषकः–(निरूप्य।) **भो पच्चासण्णेण चन्दोदएण होदव्वं। जह तिमिरेरईअमाणं पुव्वादिसामुहं आलोअसुहअं दीसदि।** (भोः प्रत्यासन्नेन चन्द्रोदयेन भवितव्यम्। यथा तिमिररिच्यमानं पूर्वदिशामुखमालोकसुभगं दृश्यते।)

Vidūṣaka : (Observing) Oh sir, the moon-rise must be nearing as can be seen from the eastern horizon slowly getting rid of the darkness and as such delightful.

राजा–सम्यगाह भवान्।

उदयगूढशशाङ्कमरीचिभिस्तमसि दूरमितः प्रतिसारिते।
अलकसंयमनादिव लोचने हरति मे हरिवाहनदिङ्मुखम्।। ६ ।।

King : You have stated well.

Darkness being banished from it by the rays of the moon concealed behind the Udaya mountain, the face of the eastern quarters with the locks of hair tied up attracts my eyes. (6)

विदूषकः–ही ही भो एसो खण्डमोदअसस्सिरीओ उदिदो राआ दुआदीणं। (ही ही भोः एष खण्डमोदकसश्रीक उदितो राजा द्विजातीनाम्।)

Vidūṣaka : Ha, ha, here rises the moon, the lord of the twice-born appearing like a ball of sugar cut at one end.

राजा–(सस्मितम्।) **सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः।** (प्राञ्जलिः प्रणम्य।) **भगवन् क्षपानाथ।**

रविमावसते सतां क्रियायै सुधया तर्पयते सुरान्पितॄंश्च।
तमसां निशि मूर्च्छतां निहन्त्रे हरचूडानिहितात्मने नमस्ते।। ७ ।।

King : (With smile) Everywhere your topic is related to consumption of food (Bowing with folded hands) O god, the lord of night—

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I salute you who reside with the sun in conjunction to facilitate the pious ones to perform religious rites, who pleases the gods and manes with nectar, who at night dispels the darkness and who have placed yourself on the crest of Hara. (7)

(इत्युपतिष्ठते।)

(He offers the homage)

विदूषकः–भो बम्हणसंकामिदक्खरेण दे पितामहेण अब्भणुण्णादो आसणट्ठिदो होहि जाव अहं वि सुहासीणो होमि। (भो ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञात आसनस्थितो भव यावदहमपि सुखासीनो भवामि।)

Vidūṣaka : Friend permitted by your grand-parent through the words expressed by the mouth of Brahmin take your seat, so that I too shall sit at ease.

राजा–(विदूषकवचनं परिगृह्योपविष्टः। परिजनं विलोक्य।)

अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन। **तद्विश्राम्यन्तु भवत्यः।**

King ; (Accepts the word of Vidūṣaka and sits) Looking at the attendants) With the moon-light has become clear why this redundancy of torches. You ladies can take rest.

परिजनः– जं देवी आणवेदि। (यद्देव आज्ञापयति।) (इति निष्क्रान्तः।)

Attendant : As your majesty commands.

राजा–(चन्द्रमसमवलोक्य।) **वयस्य परं मुहूर्तादागमनं देव्याः। तद्विविक्ते कथयामि स्वामवस्थाम्।**

King : (Looking at the moon) Friend, it will take some more time for the queen to arrive, so while we are alone I will tell you my condition.

विदूषकः–णं दीसदि एव्व सा। किं दु तारिसं अणुराअं पेक्खिअ सक्कं क्खु आसाबन्धेण अत्ताणअं धारेदुं। (ननु दृश्यत एव सा। किं तु तादृशमनुरागं प्रेक्ष्य शक्यं खल्वाशाबन्धेनात्मानं धारयितुम्।)

Vidūṣaka : It is quite apparent. But considering the love of that intensity it is indeed possible for you to support yourself.

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राजा–एवमेतत्। बलवान्युनर्मम मनसोऽभितापः।

नद्या इव प्रवाहो विषमशिलासंकटस्खलितवेगः।
विघ्नितसमागमसुखो मनसिशयः शतगुणो भवति।। ८ ।।

King : It is like that. But then the intensity of my mental agony is great.

Like the current of the river increased in its rapidity by passing through the rugged rocks dividing itself into a hundred channels the feeling of love grows hundred fold in strength when the happiness of union is delayed by difficulties. (8)

विदूषकः–जहा परिहिअमाणेहिं अङ्गेहि अहिअं सोहसि तहा अदूरे पिआसमागमं ते पेक्खामि। (यथा परिहीयमाणैरङ्गैरधिकं शोभसे तथादूरे प्रियासमागमं ते प्रेक्षे।)

Vidūṣaka : With your emaciated limbs you look all the more beautiful and as such I presume that your union with yur beloved is not distant.

राजा–(निमित्तं सूचयित्वा।) वयस्य

वचोभिराशाजननैर्भवानिव गुरुव्यथम्।
अयं मां स्पन्दितैर्बाहुराश्वासयति दक्षिणः।। ९ ।।

King : (Indicating an omen) Friend,

As in your case with words giving rise to hope, this right arm of mine gives comfort to my intensive agony with its throbbing. (9)

विदूषकः–ण खु अण्णहा बम्हणस्स वअणं। (न खल्वन्यथा ब्राह्मणस्य वचनम्।)

Vidūṣaka : The words of a Brahmin will never go wrong.

(राजा सप्रत्याशस्तिष्ठति।)

(King sits in a hopeful mood)

(ततः प्रविशत्याकाशयानेनाभिसारिकावेषोर्वशी चित्रलेखा च।)

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(Enter traversing the sky Urvaśī, dressed as an Abhisārikā and Citralekhā).

उर्वशी–(आत्मानं विलोक्य।) **हला चित्तलेहे अवि रोअदि दे अअं मे अप्पाभरणभूसिदो णीलंसुअपरिग्गहो अहिसारिआवेसो।** (हला चित्रलेखे अपि रोचते तेऽयं मेऽल्पाभरणभूषितो नीलांशुकपरिग्रहोऽभिसारिकावेषः।)

Urvaśī : (Looking at herself) Friend, do you like my attire of Abhisārikā with only a few ornaments and veiled with blue silk?

चित्रलेखा–**णत्थि मे वाआविहवो पसंसिदुं। इदं तु चिन्तेमि। अवि णाम अहं पुरूरवा भवेअंति।** (नास्ति मे वाग्विभवः प्रंशसितुम्। इदं तु चिन्तयामि। अपि नामाहं पुरूरवा भवेयमिति।)

Citralekhā : I have no words for praise. But I cherish the hope if I were Purūravas.

उर्वशी–**सहि मदणो खु तुमं आणवेदि-सध्धिं णेहि मं तस्स सुहअस्स वसदिं।** (सखि मदनः खलु त्वामाज्ञापयति-शीघ्रं नय मां तस्य सुभगस्य वसतिम्।)

Urvaśī : Friend. It is the cupid who orders you to lead me quickly to the house of that charming one.

चित्रलेखा–**णं एदं परिवत्तिदं विअ केलाससिहरं पिअदमस्स दे भवणं उवगदम्ह।** (नन्वेतत्परिवर्तितमिव कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः।)

Citralekhā : We have already, reached the house of your beloved as if it were a peack of the Kailāsa transplanted.

उर्वशी– **तेण हि पहावदो जाणीहि दाव कहिं सो मम हिअअचोरो किं वा अणुचिठ्ठदित्ति।** (तेन हि प्रभावाज्जानीहि तावत्क्व स मम हृदयचोरः किं वानुतिष्ठतीति।)

Urvaśī : Then know by super human power where the robber of my heart is and what he is doing.

चित्रलेखा–(ध्यात्वा। आत्मगतम्।) **भोदु कीलिस्सं दाव पदाए।** (प्रकाशम्।) **हला एसो मणोरहलद्धपिआसमाअमसुहं अणुहवन्तो उवहोअक्खमे ओआसे चिठ्ठदि।** [भवतु क्रीडिष्यामि तावदेतया। हला एष मनोरथलब्धप्रियासमागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठति।]

Citralekhā : (Meditating; To herself). I shall make a joke

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with her. (Aloud) Friend, here he is in a place enjoying the company of his beloved obtained in a drear ı.

(उर्वशी विषादं नाटयति।)

(Urvaśī gesticulates dejection)

चित्रलेखा–मुद्धे का उण अण्णा चिन्ता पिआसमाअमस्स। (मुग्धे का पुनरन्या चिन्ता प्रियासमागमस्य।)

Citralekhā : O timid one, what other thoughts of his union with anyone else?

उर्वशी–(सोच्छासम्।) **अदक्खिणं संदेहदि मे हिअअं।** (अदक्षिणं संदिग्धे मे हृदयम्।)

Urvaśī : (With a sigh) My simple heart grows suspicous.

चित्रलेखा–(विलोक्य।) **एसो मणिहम्मिअगदो वअस्समेत्तसहाओ राएसी। ता एहि उवस्सप्पाम णं।** (एष मणिहर्म्यगतो वयस्यमात्रसहायो राजर्षि:। तदेहि। उवसर्पाव एनम्।)

Citralekhā : (Seeing) Here is that royal stage on the terrace of Maṇiharmya with only his friend as his companion. Come along. We shall go near him.

(उभे अवतरत:)

(Both descend)

राजा–वयस्य रजन्या सह विजृम्भते मदनबाधा।

King : Friend, by the advance of night the pangs of love increase.

उर्वशी–अणिब्भिण्णत्थेण इमिणा वअणेण आकम्पिदं मे हिअअं। अन्तरिदा एव्व सुणाम से सेरालावं जाव णो संसअच्छेदो होदि। (अनिर्भिन्नार्थेनानेन वचनेनाकम्पितं मम हृदयम्। अन्तरिते एव शृणुवोऽस्य स्वैरालापं यावदावयो: संशयच्छेदो भवति।)

Urvaśī : My heart tembles at his words of which meaning is not clear. We shall listen to his confidential chat concealing ourselves, till our suspicions are removed.

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चित्रलेखा–जं दे रोअदि। (यत्ते रोचते।)

Citralekhā : As it pleases you.

विदूषकः–णं इमे अभिअगब्भा सेवीअन्दु चन्दवादा। (नन्वेतेऽमृतगर्भाः सेव्यन्तां चन्द्रपादाः।)

Vidūṣaka : Here you may enjoy the rays of the moon charged with nectar.

राजा–वयस्य एवमादिभिरनुपक्रम्योऽयमातङ्कः। पश्य।

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो
न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः।
मनसिजरुजं सा वा दिव्या ममालमपोहितुं–

King : Friend, this sickness could not be cured by such means. See—

Neither a fresh bed of flowers, nor the rays of the moon, neither the sandal paste applied all over the limbs nor strings of gems, can dispel the pangs of love but for that celestial beauty—

उर्वशी–का वा अवरा। (का वाऽपरा।)

Urvaśī : Who is the other?

राजा–

रहसि लघयेदारब्धा वा तदाश्रयिणी कथा ।। १० ।।

King : Or a talk about her in solitude, might mitigate it. (10)

उर्वशी–हिअअ दाणिं म उज्झिअ इदो संकन्तेण तुए फलं उवलद्धं। (हृदय इदानीं मामुज्झित्वेतः संक्रान्तेन त्वया फलमुपलब्धम्।)

Urvaśī : O my heart, now you are blessed with the reward for having left me and transferred your allegiance to him.

विदूषकः–आम। हंवि जदा सिहरिणीं रसालं अ ण लहे तदा णं पत्थयन्तो संकित्तअन्तो आसासेमि। (आम। अहमपि यदा शिखरिणीं रसालं च न लभे तदैतत्प्रार्थयमानः संकीर्तयन्नाश्वसिमि।)

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Vidūṣaka : Yes. I too when I fail to get the śikhariṇi dish and rasāla drink, I console myself by wishing for it or meditating over it.

राजा–संपद्यत इदं भवतः।

King : This one is accessible to you.

विदूषकः–भवंपि तं अचिरेण पाविस्सदि। (भवानपि तामचिरेण प्राप्स्यति।)

Vidūṣaka : You too will get her ere long.

राजा–सखे एवं मन्ये–

King : Friend, I think that—

चित्रेलखा–सुणु असंतुट्ठे सुणु। (शृणु असंतुष्टे शृणु।)

Citralekhā : Listen, you insatiate one.

विदूषकः–कहं विअ। (कथमिव।)

Vidūṣaka : How is it.

राजा–

अयं तस्या रथक्षोभादंसेनांसो निपीडितः।
एकः कृती शरीरेऽस्मिञ्शेषमङ्गं भुवो भरः ।। ११ ।।

King : This shoulder which pressed against her while the chariot jolted alone is blessed in this body and the rest of the limbs are a burden to the earth. (11)

चित्रलेखा–सहि किं दाणिं विलम्बीअदि। (सखि किमिदानीं विलम्ब्यते।)

Citralekhā : Friend why do you delay now?

उर्वशी–(सहसोपसृत्य।) **हला अग्गदोवि मम गदाए उदासीणो विअ महाराओ।** (हला अग्रतोऽपि मम गताया उदासीन इव महाराजः।)

Urvaśī : (Approaching hurriedly) Friend, though I am standing before him his majesty seems to be indifferent.

चित्रलेखा–(सस्मितम्) **अदितुवरिदे अनुक्खित्तात्तिरक्करिणीआ सि।** (अतित्वरिते अनुत्क्षिप्ततिरस्करिणीकासि।)

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Citralekhā : (With a smile) O impatient one you have not removed your charm of invisibility.

(नेपथ्ये।)

(Behind the curtain)

इदो इदो भट्टिणी। (इत इतो भर्त्री।)

This way, this way, your Ladyship!

(सर्वे कर्णं ददति। उर्वशी सह सख्या विषण्णा।)

(All listen, Urvaśī with her friend become despondent)

विदूषकः–अविहा अविहा उवट्ठिदा देवी। ता वाचजंमो होहि। (अविहा अविहा उपस्थिता देवी। तद्वाचंयमो भव।)

Vidūṣaka : Alas! Alas! The queen is nearby. Control your tongue.

राजा–भवानपि संवृताकारमास्ताम्।

King : You too should not reveal your mind.

उर्वशी–हला किं एत्थकरणिज्जं। (हला किमत्र करणीयम्।)

Urvaśī : Friend, what is to be done here.

चित्रलेखा–अलं आवेएण। अन्तरिदा वयं। उववासणिअमवेसा राएसिमहिसी दीसदि ता ण एसा इह चिरं चिट्ठिस्सदि। (अलमावेगेन। अन्तर्हिते आवाम्। उपवासनियमवेषा राजर्षिमहिषी दृश्यते। तन्नैषेह चिरं स्थास्यति।)

Citralekhā : Don't be despondent. We are still concealed. The queen appears to be dressed as befitting to her vow. Hence she is not likely to be here for long.

(ततः प्रविशति औपहारिकहस्तपरिजना देवी।)

(Then enter the Queen, her attendants carrying articles of worship)

देवी– (चन्द्रमसमवलोक्य।) **हञ्जे णिउणिए एसो रोहिणीसंजोएण अहिअं सोहदि भअवं मिअलञ्छणो।** (हञ्जे निपुणिके एष रोहिणीसंयोगेनाधिकं शोभते भगवान्मृगलाञ्छनः।)

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Queen : (Looking at the moon) O Nipuṇikā, this god having deer as his blot looks more attractive being in conjunction with Rohiṇī.

चेटी–णं देवीसहिदो भट्टा विसेसरमणिज्जो। (ननु देवीसहितो भर्ता विशेषरमणीयः।) (इति परिक्रामतः।)

Maid : But then the king in the company of your ladyship looks even more lovely. (They turn round)

विदूषकः–(दृष्ट्वा।) **भो ण जाणामि सोंत्थिवाअणं मे देइत्ति आदु भवदो वदव्ववदेसेण कुक्कारोसा पणिपादलङ्घणं पमज्जिदुकामत्ति अज्ज मे अक्खीणं सुहदंसणा देवी।** [भो न जानामि स्वस्तिवाचनं मे ददातीति अथ वा भवतो व्रतव्यपदेशेन मुक्तरोषा प्रणिपातलङ्घनं प्रमार्ष्टुकामेति अद्य ममाक्ष्णोः शुभदर्शना देवी।]

Vidūṣaka : (Seeing) Friend, I am not sure whether the queen will give me presentation or whether she is devoid of her anger and on the pretext of the vow she is trying to wipe out the slight inflicted on you. Today she seems to give delight to my eyes.

राजा–(सस्मितम्) **उभयमपि घटते। तथापि भवता यत्पश्चादभिहितं तन्मां प्रति भाति। यदत्रभवती।**

सितांशुका मङ्गलमात्रभूषणा
पवित्रदूर्वाङ्कुरलाञ्छितालका।
व्रतापदेशोज्झितगर्ववृत्तिना
मयि प्रसन्ना वपुषेव लक्ष्यते ।। १२ ।।

King : (Smiling) Both are possible. But what you said later appeals to me. For the noble lady—

Clad in white garment with just enough ornament indispensable to auspiciousness, having her locks of hair decorated with the holy shoots of dūrva grass and with her angry disposition cast off on the pretext of the vow appears to be pleased with me by her person. (12)

देवी–(उपगम्य।) **जेदु जेदु अज्जउत्तो।** (जयतु जयत्वार्यपुत्रः।)

Queen : (Approaching) Hail my husband hail!

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परिजनः–जेदु जेदु भट्टा । (जयतु जयतु भर्ता।)

Attendant : Victory to your majesty.

विदूषकः–सत्थि भोदीए। (स्वस्ति भवत्यै।)

Vidūṣaka : Welcome to your lordship.

राजा–स्वागतं देव्यै। (तां हस्तेन गृहीत्वोपवेशयति।)

King : Welcome to the queen (He takes her by the hand and makes her sit down).

उर्वशी–हला ठाणेक्खु दअं देवीसद्देण उवअरीअदि। ण किंपि परिहीअदि सचीए ओजस्सिदाय। (हला स्थाने खल्वियं देवीशब्देनोपचर्यते न किमपि परिहीयते शच्या ओजस्वितया।)

Queen : Friend, it is quite befitting of her to be addressed with the title of queen and she does not appear a whit lesser to the queen of Indra.

चित्रलेखा–साहु असुआपरम्मुहं मन्तिदं। (साधु असूयापराङ्मुखं मन्त्रितम्।)

Chitralekhā : Well, you have spoken without jealousy.

देवी–अज्जउत्तं पुरोकरिअ कोवि वदविसेसो मए संपादणीओ। ता मुहुत्तं उवरोधो सहीअदु। (आर्यपुत्रं पुरस्कृत्य कोऽपि व्रतविशेषो मया संपादनीयः। तन्मुहुर्तमुपरोधः सह्यताम्।)

Queen : I have to perform a particular vow under the leadership of my husband. Hence be pleased to bear with me for a momentary obstruction.

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राजा–मा मैवम्। अनुग्रहः खलु नोपरोधः।

King : Don't you says so. It is a blessing and not an obstruction.

विदूषकः–ईरिसो सोत्थि वाअणवन्तो उवरोहो बहुसो होदु। (ईदृशः स्वस्तिवाचनवानुपरोधो बहुशो भवतु।)

Vidūṣaka : May such obstructions galore accompained with presents for benedictions.

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राजा–किंनामधेयमेतद्देव्या व्रतम्।

King : What is the name of that vow of the queen.

(देवी निपुणिकामवेक्षते।)

(Queen looks at Nipuṇikā)

निपुणिका :–भट्टा पिआणुप्पसादणं णाम। (भर्तः प्रियानुप्रसादनं नाम।)

Nipuṇikā : My lord, it is called Priyānuprasādana (reconciliation of the husband).

राजा–(देवीं विलोक्य।) यद्येवम्

अनेन कल्याणि मृणालकोमलं
व्रतेन गात्रं ग्लपयस्यकारणम्।
प्रसादमाकाङ्क्षति यस्तवोत्सुकः
स किं त्वया दासजनः प्रसाद्यते ।। १३।।

King : (Looking at the queen). If so—

O auspicious lady with this vow you cause your body as tender as the lotus stalk to become emaciated without any reason; he who eagerly expects the favour from you is at your service and does he need any propitiation by you. (12)

उर्वशी–महन्तो खु से इमस्सिं बहुमाणे। (महान्खल्वस्यैतस्यां बहुमानः।)

Urvaśī : He has great consideration for her.

चित्रलेखा–अइ मुद्धे अण्णसंकन्तप्पेम्माणो णा आरिआ अहिणं दक्खिणा होन्ति। (अयि मुग्धे अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति।)

Citralekhā : O timid girl, gallants who have transferred their affection on others become even more courteous.

देवी–(सस्मितम्।) **णं इमस्स वदपरिग्गहस्स अअं पहावो जं एत्तिअं मन्तावेदो अज्जउत्तो।** (नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो यदेतावन्मन्त्रित आर्यपुत्रः।)

Queen : (Smiling) This indeed is the effect of the observance of the vow, now that my lord is made to say this much.

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विदूषकः–विरमदु भवं। ण जुत्तं सुहासिदं पच्चाचरिदुं। (विरमतु भवान्। न युक्तं सुभाषितं प्रत्याचरितुम्।)

Vidūṣaka : Please stop sir. It is not proper to react against good words.

देवी–दारिआओ उवणेध ओवहारिअं जाव मणिहम्मिअगदे चन्दपादे अच्चेमि। (दारिका उपनयतौपहारिकं यावन्मणिहर्म्यगतांश्चन्द्रपादानर्चामि।)

Queen : Maids bring the materials for worship so that I may worship the rays of the moon on the terrace of the Maṇiharmya.

परिजनः–जं देवी अणवेदि। ऐसा गन्धकुसुमादिउवहारो। (यद्देव्याज्ञापयति। एष गन्धकुसुमाद्युपहारः।)

Attendants : As your ladyship commands. Here are the materials like incenses and flowers.

देवी–(नाट्येन गन्धपुष्पादिभिश्चन्द्रपादानभ्यर्च्य।) हञ्जे इमे ओवहारिअमोदए अज्जमाणवअं लम्भावेहि। (हञ्जे एतानौपहारिकमोदकानार्यमाणवकं लम्भय।)

Queen : (Gesticulating the worship of moon-beams with incenses and flowers) Maids, give these sweetmeats to the noble Māṇavaka.

परिजनः–जं देवी आणवेदि। अज्ज माणवअ एदं दाव दे। (यद्देव्याज्ञापयति। आर्यमाणवक एतत्तावत्ते।)

Attendants : As your ladyship commands O noble Maṇavaka here they are.

विदूषकः–(मोदकशरावं गृहीत्वा) सोत्थि भोदीए बहुफलो दे उववासो होदु। (स्वस्ति भवत्यै। बहुफलस्तवोपवासो भवतु।)

Vidūṣaka : (Taking the bowl of sweets) Blessing to the queen. May you now meet with much fruits.

देवी–उज्जउत्त इदो दाव। (आर्यपुत्र इतस्तावत्।)

Queen : My lord, please come hither.

राजा–अयमस्मि।

King : Here I am.

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देवी–(राज्ञः पूजामभिनीय प्राञ्जलिः प्रणिपत्य।) **एसा अहं देवदामिहुणं रोहिणीमिअलञ्छणं सक्खीकरिअ अज्जउत्तं अणुप्पसादेमि। अज्जप्पहुदि जं इत्थिअं उज्जउत्तो पत्थेदि जा अ अज्जउत्तस्स समाअमप्पणइणी ताए सह मए पिदिबन्धेण वत्तिदव्यति।** (एषाहं देवतामिथुनं रोहिणीमृगलाञ्छनं साक्षीकृत्य आर्यपुत्रमनुप्रसादयामि। अद्यप्रभृति यां स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तया सह मया प्रीतिबन्धेन वर्तितव्यमिति।)

Queen : (Gesticulates worshipping the king and bowing with folded hands) I hereby propitiate my lord making the divine couple Rohiṇī and Moon as witnesses. From now onwards I shall behave amicably with the woman whom my Lord loves and who herself longs for the union with my Lord.

उर्वशी–**अम्हहे ण आणे किंपरं से वअणं ति। मम उण वीसासविसदं हिअअं संवुत्तं।** (अहो न जाने किंपरमस्या वचनमिति। मम पुनर्विश्वासविशदं हृदयं संवृत्तम्।)

Urvaśī : Oh. I do not know the real import of her words. But my heart has become clear.

चित्रलेखा–**सहि महाणुहावाए पदिव्वदाए अम्भणुण्णादो अणन्तराओ दे पिअसमाअमो हविस्सदि।** (सखि महानुभावया पतिव्रतयाऽभ्यनुज्ञातोऽनन्तरायस्ते प्रियसमागमो भविष्यति।)

Citralekhā : Friend, consented by this noble and chaste lady for your union with your beloved there will be no further impediments.

विदूषकः–(अपवार्य।) **छिन्नहत्थो मच्छे पलाइदे णिव्विण्णो धीवरो भणादि धम्मो मे हविस्सदित्ति।** (प्रकाशम्।) **भोदि किं तारिसो पिओ तत्तभवं।** (छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यतीति। भवति किं तादृशः प्रियस्तत्र भवान्।)

Vidūṣaka : (Aside) When the fish has escaped from his hands the fisherman says "let me have some merit on this account". (Aloud) Noble girl is the lord so dear to you.

देवी–**मूढ अहं खु अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदसरीरं कादुं**

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इच्छामि। एत्तिएण चिन्तेहि दत्त्व पिओ ण वत्ति। (मूढ अहं खल्वात्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं कर्तुमिच्छामि। एतावता चिन्तय तावत्प्रियो न वेति।)

Queen : You fool I wish to make my Lord happy even sacrificing my own pleasure. By this you can decide whether I like him or not.

राजा–

दातुं वा प्रभवसि मामन्यस्यै हर्तुमेव वा दासम्।
नाहं पुनस्तथा त्वं यथा हि मां शङ्कसे भीरु ।। १४ ।।

King : You have the power to give me your slave, to some one else or to take me back. But I am not of that kind what you suspect me to be, Oh timid one! (14)

देवी–होहि वा मा वा। जवाणिद्दिट्ठं संपादिदं पिआणुप्पसादणं वदं। दारिआओ एध गच्छम्ह। (भव वा मा वा। यथानिर्दिष्टं संपादितं प्रियानुप्रसादनं व्रतम्। दारिका एत गच्छामः।) (इति प्रस्थिता)

Queen : Be or may not be. I have performed my vow of Priyānuprasādana as intended. Maids, come along; we shall go. (Starts to go)

राजा–प्रिये न खलु प्रसादितोऽस्मि यदि संप्रति विहाय गम्यते।

King : O my beloved, you have not pleased me if you go away leaving me.

देवी–अज्जउत्त अलङ्घिदपुव्वो मए णिअमो। (आर्यपुत्र अलङ्घितपूर्वोमया नियमः।) (इति सहपरिवारा निष्कान्ता।)

Queen : O my husband I have never before violated my observance. (Exit with attendants.)

उर्वशी–हला पिअकलत्तो राएसी। ण उण हिअअं णिवत्तेदुं सक्कुणोमि। (हला प्रियकलत्रो राजर्षिः। न पुनर्हृदयं निवर्तयितुं शक्नोमि)

Urvaśī : Friend, the royal sage is devoted to his wife. But I could not revert my heart.

चित्रलेखा–किं उण तुए णिरासाय णिवत्तीअदि। (किं पुनस्त्वया निराशया निवर्त्यते।)

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Citralekhā : Why should you return in despair?

राजा–(आसनमुपेत्य) **वयस्य न खलु दूरं गता देवी।**

King : (Returning to his seat) Friend, has not the queen gone far away?

विदूषकः–**भण वीसद्धं जं सि वत्तुकामो। असज्झोत्ति वेज्जेण आदुरो विअ सेरं मुत्तो भवं तत्तहोदीय।** (भण विश्रब्धं यदसि वक्तुकामः। असाध्य इति वैद्येनातुर इव स्वैरं मुक्तो भवांस्तत्रभवत्या।)

Vidūṣaka : Tell freely what you wish to say. Like a physician giving up a patient as incurable, the noble lady has given you up of her own accord.

राजा–**अपि नामोर्वशी**–

King : Could Urvaśī be—

उर्वशी–**अज्ज किदत्था भवे।** (अद्य कृतार्था भवेत्।)

Urvaśī : Satisfied at all?

राजा–

गूढा नूपुरशब्दमात्रमपि मे कान्ता श्रुतौ पायये–
त्पश्चादेत्य शनैः कराम्बुजवृते कुर्वीत वा लोचने।
हर्म्येऽस्मिन्नवतीर्य साध्वसवशान्मन्दायमाना बला–
दानीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम्।। १५ ।।

King : By remaining concealed may my beloved let fall on my ear at least the tinkling of her anklets? Or having come behind me gently close my eyes with her lotus hands? Or descending on this mansion and becoming hesitant owing to bashfulness, she be dragged to me step by step by her clever friend? (15)

उर्वशी–**हला इमं दाव से मणोरहं संपादइस्सं।** (हला इमं तावदस्य मनोरथं संपादयिष्यामि।)

Urvaśī : Friend I shall just fulfil his desire.

(पृष्ठतो गत्वा राज्ञो नयने संवृणोति।)

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(Going behind the king she closes his eyes)

(चित्रलेखा विदूषकं संज्ञापयाति।)

(Citralekhā makes a sign to Vidūṣaka).

राजा–(स्पर्शं रूपयित्वा।) **सखे नारायणोरुसंभवा सेयं वरोरूः।**

King : (Feeling the touch) Friend it is that lady of beautiful thigh born of the thigh of sage Nārāyaṇa?

विदूषकः–**कहं भवं अवगच्छदि।** (कथं भवानवगच्छति।)

Vidūṣaka : How do you know?

राजा–**किमत्राज्ञेयम्।**

अङ्गमनङ्गक्लिष्टं सुखयेदन्या न मे करस्पर्शात्।
नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम्।। १६ ।।

King : What is there to be known here?

None else could being delight to my limbs tormented by cupid with the touch of her hand. The lily does not bloom by the rays of the sun but only by the rays of the moon. (16)

उर्वशी–(हस्तावपनीय किंचिदपसृत्य) **जेदु जेदु महाराओ।** (जयतु जयतु महाराजः।)

Urvaśī : (Taking away her hands and moving a little away) Victory to your majesty.

राजा–**सुन्दरि स्वागतम्।** (एकासन उपवेशयति।)

King : O beautiful one, welcome?

चित्रलेखा–**अवि सुहं वअस्सस्स।** (अपि सुखं वयस्यस्य।)

Citralekhā : Hope my friend is happy?

राजा–**नन्वेतदुपपन्नम्।**

King : Now it has come!

उर्वशी–**हला देवीए दिण्णो महाराओ। अदो से पण अवदी विअ सरीरसंपक्कं गदम्हि। मा खु मं पुरोभाइणिं समत्थेहि।** (हला देव्या दत्तो महाराजः। अतोऽस्याः प्रणयवतीव शरीरसंपर्कं गतास्मि। मा खलु मां पुरोभागिनीं समर्थयस्व।)

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Urvaśī : Friend, the king has been given away by the queen. Hence I have had contact with his body as his beloved. Do not mistake me for an officious woman.

विदूषकः–कहं इह ज्जेव तुम्हाणं अत्थमिदो सुज्जो। (कथमिहैव युवयोरस्तमितः सूर्यः।)

Vidūṣaka : What? Were you here since the setting of the sun?

राजा–(उर्वशीमवलोक्य।)

देव्या दत्त इति यदि व्यापारं व्रजसि मे शरीरेऽस्मिन्।
प्रथमं कस्यानुमते चोरितमेतत्त्वया हृदयम् ।। १७ ।।

King : (Looking at Urvaśī)

If you are having contact with my limbs by the reason of my being given away by the queen, with whose permission did you steal my heart at first. (17)

चित्रलेखा–वअस्स निरुत्तरा एसा। संपदं मह विणप्पं सुणीअदु। (वयस्य निरुत्तरैषा। सांप्रतं मम विज्ञाप्यं श्रूयताम्।)

Citralekhā : Friend, she could not give you an answer. Now I shall tell you something.

राजा–अवहितोऽस्मि।

King : I am all attention.

चित्रलेखा–वसन्ताणन्तरं उण्हसमए भअवं सुज्जो मए उवचरिदव्वो। ता जहा इअं मे पिअसही सग्गस्स ण उक्कण्ठेद तहा वअस्सेण कादव्वं। (वसन्तानन्तरमुष्णसमये भगवान्सूर्यो मयोपचरितव्यः। तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम्।)

Citralekhā : After the spring by the advent of summer I have to attend on the sun god. Hence you shall behave in such a way that my dear friend will not yearn for heaven.

विदूषकः–भोदि किं वा सग्गे सुमरिदव्वं। ण वा अण्हीअदि ण वा पीअदि। केवलं अणिमिसेहिं णअणेहिं मीणा विडम्बी। (भवति किं वा स्वर्गे स्मर्तव्यम्। न वाऽश्यते न वा पीयते। केवलमनिमिषैर्नयनैर्मीना विडम्ब्यन्ते।)

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Vidūṣaka : Lady what is there in heaven to be remembered. There is neither eating nor drinking, there the fishes are mocked at with unwinking eyes.

राजा–भद्रे

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति।
अनन्यनारीसामान्यो दासस्त्वस्याः पुरूरवाः ।। १८ ।।

King : O noble lady,

The pleasure of heaven could not be enumerated and who would be able to make one forget it. But this servant of her, Purūravas will not be shared by any other woman. (18)

चित्रलेखा–अणुगहिदम्हि। हला उव्वसि अकादरा भविअ विसज्जेहि मं। (अनुगृहीतास्मि। हला उर्वशि अकातरा भूत्वा विसर्जय माम्।)

Citralekhā : I am blessed. Friend Urvaśī give me leave with a firm heart.

उर्वशी–(चित्रलेखां परिष्वज्य।) **सहि मा खु मं विसुमरेहि।** (सखि मा खलु मां विस्मर।) Urvaśī : (Embracing Citralekhā) Friend, Please do not forget one.

चित्रलेखा–(सस्मितम्।) **वअस्सेण संगदा तुमं एव्व एदं मए याचिदव्वा।** (वयस्येन संगता त्वमेवैतन्मया याचितव्या।)

Citralekhā : (Smiling) Once you are united with my friend it will be my turn to beg for your indulgence.

(इति राजानं प्रणम्य निष्क्रान्ता।)

(Exit with a bow to the king)

विदूषकः–दिट्ठिआ मणोरहसंपत्तीए वड्ढदि भवं। (दिष्ट्या मनोरथसंपत्त्या वर्धते भवान्।)

Vidūṣaka : Your Honour is to be congratulated on account of the fulfilment of desires.

राजा– इयं तावद्बुद्धिर्मम। पश्य।

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सामन्तमौलिमणिरञ्जितशासनाङ्क –
मेकातपत्रमवनेर्न तथा प्रभुत्वम्।
अस्याः सखे चरणयोरहमद्य कान्त–
माज्ञाकरत्वमधिगम्य यथा कृतार्थः ।। १९ ।।

King : This indeed is my real glory. You see—

My friend, I do no consider myself as blessed with my sovereignty over the jewelled heads vassal king and the overlordship of the earth by bringing it under the shade of a single royal umbrella, as today with the attainment of the charming servitude of the feet of this lady. (19)

उर्वशी–णत्थि मे विहवो अदो पिअदरं मन्तिदुं। (नास्ति मे विभवोऽतः प्रियतरं मन्त्रयितुम्।)

Urvaśī : I have no words to give a suitable reply to these statements.

राजा–(उर्वशीं हस्तेनावलम्ब्य।) **अहो विरुद्धार्थसंपादयितेप्सितलाभो नाम।**

पादास्त एव शशिनः सुखयन्ति गात्रं
बाणास्त एव मदनस्य ममानुकूलाः।
संरम्भरूक्षमिव सुन्दरि यद्यदासी–
त्त्वत्संगमेन मम तत्तदिवानुनीतम्।। २० ।।

King : (Taking hold of Urvaśī with his hand) Ah wonder it is, that the attainment of desire brings in contrary results!

Those very rays of the moon are now pleasing my body; those arrows of cupid have become favourable to me. O beautiful lady, whatever was felt by me harshly before, seems as it were to have been rendered favourable now that you are united with me. (20)

उर्वशी–अवरद्धम्हि चिरकारिआ महाराअस्स। (अपराद्धास्मि चिरकारिका महाराजस्य।)

Urvaśī : I have sinned against my lord in delaying to come to you.

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राजा–मा मैवम्।

यदेवोपनतं दुःखात्सुखं तदसवत्तरम्।
निर्वाणाय तरुच्छ्राया तप्तस्य हि विशेषतः।। २१ ।।

King : Don't you say so—

Whatever happiness is obtained after having undergone misery becomes all the more sweeter, like the shade of the tree is more refreshing to one already oppressed by heat. (21)

विदूषकः–भो सेविदा पदोसरमणीआ चन्दवादा। समओ खु दे वासघरपवेसस्स। (भोः सेविताः प्रदोषरमणीयाश्चन्द्रपादाः। समयः खलु ते वासगृहप्रवेशस्य।)

Friend : We have already enjoyed the rays of the moon which are charming at night-fall. It is now time for you to retire for the bed.

राजा–तेन हि सख्यास्ते मार्गमादेशय।

King : Then lead your friend on the way.

विदूषकः– इदो इदो भवदी। (इति इतो भवती।)

Vidūṣaka : This way your ladyship, this way.

(इति परिक्रामन्ति।)

(They turn round)

राजा–सुन्दरि इयमिदानीमभ्यर्थना।

King : O beautiful one, this is my ardent prayer.

उर्वशी–कहं विअ। (कथमिव।)

Urvaśī : What is that?

राजा–

अनुपनतमनोरथस्य पूर्वं शतगुणितेव गता मम त्रियामा।
यदि तु तव समागमे तथैव प्रसरति सुभ्रु ततः कृती भवेयम्।। २२ ।।

King : Formerly when my desire was not fulfilled, the

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night passed as if lengthened hundred-fold, and if even at the time of your union to be like that O girl of charming brows, I would feel myself gratified. (22)

(इति निष्क्रान्ताः सर्वे।)

(Exeunt all)

(इति तृतीयोऽङ्कः।)

End of Act III

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चतुर्थोऽङ्कः
ACT IV

(ततः प्रविशति विमनस्का चित्रलेखा सहजन्या च।)

(Enter Chitralekhā uneasy in mind and Sahajanyā)

सहजन्या–(चित्रलेखां विलोक्य।) **सहि मिलाअमाणसदवत्तस्स विअ दे मुहस्स छआ हिअअस्स अस्सत्थदं सूएदि। ता कहेहि णिव्वेदकारणं समदुःक्खा होदुं इच्छामि।** (सखि म्लायमानशतपत्रस्येव ते मुखस्य छाया हृदयस्यास्वस्थतां सूचयति। तत्कथय निर्वेदकारणम्। समदुःखा भवितुमिच्छामि।)

Sahajanyā : (Looking at Citralekhā) Friend, the appearance of your face like a jaded lotus flower is indicative of your mental uneasiness. Tell me the reason for your distress. I would like to share your misery.

चित्रलेखा–हला अच्छरावारपज्जाएण इह भअवदो सुज्जस्स पादमूलोवट्ठाणे वट्टन्ती बलिअं खु उव्वसीए उक्कण्ठिदम्हि। (सखि अप्सरोवारपर्यायेणेह भगवतः सूर्यस्य पादमूलोपस्थाने वर्तमाना बलवत्खलूर्वश्या उत्कण्ठितास्मि।)

Citralekhā : Friend, engaged as I was here in paying respects to the Sun god in the order of service which the nymphs have to perform, I am filled with great anxiety regarding Urvaśī.

सहजन्या–जाणे वो अण्णोण्णसिणेहं। तदो तदो। (जाने युवयोरन्योन्यस्नेहम्। ततस्ततः।)

Sahajanyā : I know your mutual affection. But then?

चित्रलेखा–तदो इमाइं दिवसाई को णु खु वुत्तन्तोत्ति पणिधाणट्ठिदाए

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मए अच्चाहिदं उवलद्धं। (तत एतेषु दिवसेषु को नु खलु वृत्तान्त इति प्रणिधानस्थितया मयाऽत्याहितमुपलब्धम्।)

Citralekhā : Then, being anxious to know the tidings of these days, I stood in meditation, when I happened to come across a great calamity.

सहजन्या–(सावेगम्।) **कीरिसं विअ।** किदृशमिव।

Sahajanyā : (With concern) Of what kind?

चित्रेलखा–**उव्वसी किल तं रदिसहाअं राएसिं अमच्चेसु णिवेसिदरज्जधुरं गेण्हिअ गन्धमादणवणं विहरिदुं गदा।** (उर्वशी किल तं रतिसहायं राजर्षिममात्येषु निवेशितराज्यधुरं गृहीत्वा गन्धमादनवनं विहर्तुं गता ।)

Citralekhā : Urvaśī took her companion in love that royal sage who had entrusted the burden of the government to his ministers, to the forest of Gandhamādana for sporting.

सहजन्या–**सो णाम संभोओ जो तारिसेसु पदेसेसु। तदो तदो।** (स नाम संभोगो यस्तादृशेषु प्रदेशेषु। ततस्तत:।)

Sahajayā : That is indeed the real enjoyment of sexual union which is performed in places like that. And then?

चित्रलेखा–**तहिं खु मन्दाइणीए पुलिणेसु सिअदापव्वकेलीहिं कीलमाणा विज्जाधरदारिआ उदयवदी णाम देण राएसिणा चिरं णिज्झाइदत्ति कुविदा उव्वसी।** (तत्र खलु मन्दाकिन्या: पुलिनेषु सिकतापर्वकेलीभि: क्रीडन्ती विद्याधरदारिकोदयवती नाम तेन राजर्षिणा चिरं निध्यातेति कुपितोर्वशी।)

Citralekhā : There Urvaśī got offended by the royal sage who gazed for a long time at Udayavatī, the daughter of a Vidyādhara who was sporting on the sandy banks of the Ganges by making hillocks of sand.

सहजन्या–**होदव्वं । दूरारूढो खु पणओ असहणो। तदो तदो।** (भवितव्यम्। दूरारूढ: खलु प्रणयोऽसहन:। ततस्तत:।)

Sahajanyā : Oh, it is destined. Intensive love is naturally intolerant. And then?

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चित्रलेखा–तदो भट्टिणो अणुणअं अप्पडिवज्जमाणा गुरुसावसंमूढहिअआ विसुमरिददेवतानिअमा इत्थिआजणपरिहरिणज्जं कुमारवणं पइट्ठा। पवेसाणन्तरं अ काणणोवन्तवत्तिलदाभावेण परिणदं से रूवं। (ततो भर्तुरनुनयमप्रतिपद्यमाना गुरुशापसंमूढहृदया विस्मृतदेवतानियमा स्त्रीजनपरिहरणीयं कुमारवनं प्रविष्टा। प्रवेशानन्तरं च काननोपान्तवर्त्तिलताभावेन परिणतमस्या रूपम्।)

Citralekhā : Then not heeding to the pacification of her husband, with her mind infatuated by the curse of the preceptor and forgetting the prohibition of the deity that no lady shall have access, she entered the forest sacred to Kumāra. Soon after her entrance she was transformed into a creeper standing on the borders of the forest.

सहजन्या–णत्थि विहिणो अलङ्घणिज्जं णाम। तस्स अणुराअस्स अअं णाम एक्कवदे ईरिसो अणत्थो। अह किमवत्थो सो राएसी। (नास्ति विधेरलङ्घनीयं नाम। तस्यानुरागस्यायं नामैकपद ईदृशोऽनर्थः। अथ किमवस्थः स राजर्षिः।)

Sahajanyā : There is nothing that the fate may bring about. Such a love met with such a calamity all on a sudden. And what is the present state of the royal sage?

चित्रलेखा–तस्सिं एव्व काणणे पियदमं विचिण्णन्तो अहोरत्ते अदिवाहेदि। इमिणा उण णिव्वुदाणंपि उक्कण्ठाकारिण मेहोदएण अणत्थाहीणो हविस्सदि। (तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोरात्रानतिवाहयति। एतेन पुनर्निर्वृतानाम-प्युत्कण्ठाकारिणा मेघोदयेनानर्थाधीनो भविष्यति।)

Citralekhā : Searching for his beloved he remains in the same forest spending days and nights. Moreover he will fall a victim to the great disaster caused by the appearance of these clouds which generate uneasiness even to those who are happy.

सहजन्या–सहि ण तारिसा आकिदिविसेसा चिरं तुक्खभाइणो होन्ति। अवस्सं किंपि अणुग्गहणिमित्तं भूओवि समाअमकारणं हविस्सदि। ता एहि। उदउम्मुहस्स भअवदो सुज्जस्स उवट्ठाणं करेम्ह। (सखि न तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो भवन्ति। अवश्यं किमप्यनुग्रहनिमित्तं भूयोऽपि समागमकारणं भविष्यति। तदेहि। उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः।)

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Sahajanyā : Friend, such noble personalities will not be subjected to long suffering. Certainly there will be some cause arising due to the favour of some one to being about their union. You come along. Let us worship the Sungod who is about to rise.

(इति निष्क्रान्ते।)

(Exeunt)

(प्रवेशकः।)

End of Praveśaka

(ततः प्रविशत्युन्मत्तवेषो राजा।)

(Then enter the King dressed as a lunatic)

राजा–आः दुरात्मन् रक्षस्तिष्ठ तिष्ठ। क्व मे प्रियतमामादाय गच्छसि। हन्त शैलशिखराद्गगनमुत्पत्य बाणैर्मामभिवर्षति ।

King : O wicked demon you halt. Where do you go taking away my beloved. Ah! He has jumped into the sky from the summit of the mount and showers arrows on me.

(विभाव्य।)

(Observing closely)

नवजलधरः संनद्धोऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम्।
अयमपि पटुर्धारासारो न बाणपरंपरा
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी।। १ ।।

It is a new rain cloud and not a wicked demon; it is the rainbow that is seen and not the bow of an archer drawn to its full length; and this is a torrent of rain and not a series of arrows and this is lightning that is seen like a streak of gold on the touch stone and not my beloved Urvaśī. (1)

(विचिन्त्य ।) **क नु खलु रम्भोरूर्गता स्यात्।**

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तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यातेति कोऽयं विधिः।। २ ।।

(Pondering) Where could that girl with thighs like plantains have gone?

Being angry she may remain concealed by her divine powers; but then she will not be angry for long; may she have gone upto the heaven, but then her heart is full of love towards me! Even the enemies of gods would not dare to steal her away from my presence. And yet she has vanished completely from the sight of my eyes. What kind of a fate is this? (2)

(दिशोऽवलोक्य। सनिःश्वासम् ।) [अये परावृत्तभागधेयानां दुःखं दुःखानुबन्धि। कुतः।]

अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे।
नववारिधरोदयादहोभिर्भवितव्यं च निरातपर्द्धिरम्यैः ।। ३ ।।

(Looking in all directions; with a sigh). For people whose fortunes are negated misfortunes occur in a series. For—

This separation that has befallen all on a sudden is quite unbearable for me while at the same time the days will be delightful with the intensity of heat being removed by the advent of new rain clouds. (3)

(विहस्य) मुधैव खलु मया मनसः परितापवृद्धिरुपेक्ष्यते। यथा मुनयोऽपि व्याहरन्ति 'राजा कालस्य कारणम्' इति। तत्किमहं जलदसमयं न प्रत्यादिशमि। अथ वा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचारः संप्रति। कथमिव।

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाभ्रं
व्याधूयन्ते निचुलतरुभिर्मञ्जरीचामराणि।
घर्मच्छेदात्पटुतरगिरो बन्दिनो नीलकण्ठा
धारासारोपनयनपरा नैगमाः सानुमन्तः।। ४ ।।

(Smiling) In vain, indeed, that I neglect the anguish of

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my mind. For even the sages proclaim that the king is the cause of time. So why can't I countermand the rainy season? Or now my royal paraphernalia could be accomplished by the tokens of the monsoon. Thus—

The cloud with golden streaks of lightning forms my royal canopy. The Nicula trees are waving over me the chowries of their sprouts; the peacocks shrieking more gaily due to the passing of summer form my bards; and the mountains are the merchants bringing in the waters of showers in the form of wealth. (4)

भवतु। किमेवं परिच्छदश्लाघया। यावदस्मिन्कानने तां प्रियामन्वेषयामि। (विलोक्य।) हन्त व्यवसितस्य मे संदीपनमिव संवृत्तम्। कुतः।

आरक्तराजिभिरियं कुसुमैर्नवकन्दली सलिलगर्भैः।
कोपादन्तर्बाष्पे स्मरयति मां लोचने तस्याः।। ५ ।।

Let it be. Why should I praise my paraphernalia. I shall search for my beloved in this very forest. (Looking) Alas, my attempt is given an impetus, as it were. Because—

This new Kandali with its flow in having red lines and surcharged with the drops of rain brings to my mind her eyes full of tears caused by anger. (5)

इतो गतेति कथं नु तत्रभवती मया सूचयितव्या।

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री
मेघाभिवृष्टसिकतासु वनस्थलीषु।
पश्चान्नता गुरुनितम्बतया ततोऽस्या
दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का ।। ६ ।।

How could I know that she went through a particular path?

If that lady of charming form had stamped the earth with her feet in these forest regions where the sands are drenched with the rain, then the beautiful lines of her steps marked with red lac and sunk towards the heels owing to her heavy hips would have appeared here. (6)

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(परिक्रम्यावलोक्य च सहर्षम्।) उपलब्धमुपलक्षणं येन तस्याः कोपनाया मार्गोऽनुमीयते।

हृतोष्ठरागैर्नयनोदबिन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम्।
च्युतं रुषा भिन्नगतेरसंशयं शुकोदरश्याममिदं स्तनांशुकम्।। ७ ।।

(Walking about and seeing with joy) I have got an indication by which helps to infer the path taken by that angry one.

This indeed is the breast-garment of her whose naval is deep, dropped down in her angry gait with faltering steps, looking dark-like the belley of a parrot and spotted with the drops of tears that washed her lips and got tinged with their redness. (7)

(विभाव्य ।) कथं सेन्द्रगोपं नवशाद्वलमिदम्। कुतो नु खलु निर्जने वने प्रियाप्रवृत्तिरवगमयितव्या। (दृष्ट्वा।) अये आसारोच्छ्वसितशैलेयस्थलीपाषाण-मारूढः

आलोकयति पयोदान्प्रबलपुरोवाततादितशिखण्डः
केकागर्भेण शिखी दूरोन्नमितेन कण्ठेन।। ८ ।।

(Looking closely) What! It is only fresh patch of greenish earth with the Indragopas swarming all over. From where shall I get tidings of my beloved in this lovely forest. Ah, here perched on a stone in the rocky soil emitting vapour due to the showers of rain—

A peacock with his crest-struck by a violent wind is looking at the clouds with its raised neck controlling his shrieks. (8)

यावदेनं पृच्छामि। (उपेत्य)

नीलकण्ठ ममोत्कण्ठा वनेऽस्मिन्वनिता त्वया।
दीर्घापाङ्गा सितापाङ्ग दृष्टा दृष्टिक्षमा भवेत्।। ९ ।।

Let me ask him (Approaching)

O blue-necked one and possesed of white corners of eye, have you come across a lady who is my beloved worth seeing, having a prominent neck and far-stretching eyes? (9)

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कथमदत्त्वैव प्रविवचनं नर्तितुं प्रवृत्तः। किं नु खलु हर्षकारणमस्य। (विचिन्त्य।) भवतु। विदितमेतत्।

मृदुपवनविभिन्नो मत्प्रियाया विनाशा–
द्घनरुचिरकलापो निःसपत्नोऽस्य जातः।
रतिविगलितबन्धे केशहस्ते सुकेश्याः
सति कुसुमसनाथे किं करोत्येष बर्ही ।। १० ।।

Why! You have begun to dance without giving me an answer! What could be reason for his joy. (Contemplating). Yes, I know it.

With the disappearance of my beloved, he with his plumage lustrous like a cloud streaked with lightning and ruffled by the gentle breeze is without a rival now. For what he could do if the tresses of the charming-haired one, adorned with flowers and dishevelled in the course of amorous sports were in existence? (10)

भवतु। परव्यसननिर्वृतं न खल्वेनं पृच्छामि। (परिक्रम्य।) इयमातपान्त-संधुक्षितमदा जम्बूविटपमध्यास्ते परभृता। विहंगमेषु पण्डिता जातिरेषा। यावदेनामभ्यर्थये। भवति।

त्वां कामिनो मदनदूतिमुदाहरन्ति
मानावभङ्गनिपुणं त्वममोघमस्त्रम्।
तामानय प्रियतमां मम वा समीपं
मां वा नयाशु कलभाषिणि यत्र कान्ता ।। ११ ।।

Well, I will not ask him who finds delight in the misery of others. (Walking about) Here is a female Cuckoo perched on the branch of a Jambu tree with her passion inflamed by the passing of the summer season. Among the birds this species is very clever. So I shal entreat her. Madam,

You are sopken of as the messanger of love by the lovers; you are the unfailing weapon skilled in the destruction of the pride of women. Either you bring my beloved to me soon or take me! O Sweet warbler, to her side wherever she may be. (11)

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किमाह भवती। कथं त्वामेवमनुरक्तं विहाय गतेति। शृणोतु भवती।

कुपिता न तु कोपकारणं सकृदप्यात्मगतं स्मराम्यहम्।
प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते।। १२ ।।

What are you saying? You ask me how she went away having forsaken me? You may listen—

She was angry, but I cannot remember a single reason caused by me for her anger. The mastery over the lovers for women being always there, it needs no deviation from to true love to be angry. (12)

कथं कथाच्छेदकारिणी स्वकार्य एव सक्ता।

महदपि परदुःखं शीतलं सम्यगाहुः
प्रणयमगणयित्वा यन्ममापद्गतस्य।
अधरमिव मदान्धा पातुमेषा प्रवृत्ता
फलमभिमुखपाकं राजजम्बूद्रुमस्य।। १३ ।।

What! You are engaged in your own affairs ending our conversation!

It is well-said that even the painful distress of others is but tolerably cool, for disregarding the request of me who has fallen into misery this intoxicated fellow has begun to eat the ripened fruit of the Rajajambu tree as if it were drinking the lowerlip of (her lover). (13)

एवंगतेऽपि प्रियेव मे मञ्जुस्वनेति न कोपोऽस्याम् । इतो वयम् (परिक्रामितकेन।) (कर्णं दत्त्वा।) अये दक्षिणेन प्रियाचरणनिक्षेपशंसी नूपुररवः। यावदत्र गच्छामि। (परिक्रम्य।) अहो धिग् धिक्।

मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।
कूजितं राजहंसानां नेदं नूपुरशिञ्जितम्।। १४ ।।

Even if so, you are still my favourite because of your sweet melodies and as such I am not angry with her. Let me go from here (Walking about and listening) to my right I hear the sound of anklets indicative of the footsteps of my beloved. I shall go over there (moving about) Alas! Alas!

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This is the cooing of the royal swans going to the Mānasa lake being eager to see the directions darkened by the clouds and not the sound of anklets. (14)

भवतु। यावदेते मानसोत्सुकाः पतत्रिणः सरसो नोत्पतन्ति तावदेतेभ्यः प्रियाप्रवृत्तिरवगमयितव्या। (उपेत्य।) भो भो जलविहंगमराज

पश्चात्सरः प्रति गमिष्यसि मानसं त –
त्पाथेयमुत्सृज बिसं ग्रहणाय भूयः।
मां तावदुद्धर शुचो दयिताप्रवृत्त्या
स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव ।। १५ ।।

Well, before these birds eager to go to the Mānasa lake have not flown from the lake, I must get some news about my beloved, from them. (Approaching) O king of aquatic birds!

You may go to the Mānasa lake, later. Leave aside the lotus stalks the provision for your journey, for a while to be taken later. Now you may lift me up from this miserable state by giving information on the affairs of my beloved, the noble ones always give preference to the business of their friends than that for their own interest. (15)

यथोन्मुखो विलोकयति मानसोत्सुकेन मया न लक्षितेत्येवं वचनमाह।

यदि हंस गता न ते नतभ्रूः
सरसो रोधसि दर्शनं प्रिया मे।
मदखेलपदं कथं नु तस्याः
सकलं चोर गतं त्वया गृहीतम् ।। १६ ।।

Since he looks upwards he seems to convey the words "I did not notice her since I was intent upon proceeding to the Mānasa lake."

In case you did not notice her possessing a curved eye-blow, on the banks of the lake, O thief, whence did you learn her intoxicated gait in their entirety. (16)

अतश्च

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हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता।
विभावितैकदेशेन देयं यदभियुज्यते।। १७ ।।

Hence—

O Swan, restore to me my beloved, since you have copied her gait it could be conjectured that by discovering a part of the stolen properly, the whole of it must be restored to the owner. (17)

(विहस्य।) एष चोरानुशासी राजेति भयादुत्पतितः। (परिक्रम्य।) अयमिदानीं प्रियासहायश्चक्रवाकः। तावदेनं पृच्छामि।

रथाङ्गनामन्वियुतो रथाङ्गश्रोणिबिम्बया।
अयं त्वां पृच्छति रथी मनोरथशतैर्वृतः।। १८ ।।

(Laughing) He has flown up in fear that this king will punish the thief. (Walking about) Here is a Cakravāka bird with his male. I may ask him.

O bird called Rathānga, this one, a king, separated from his beloved possessing hips comparable to the wheel of a chariot, and filled with a hundred desires asks you. (18)

कथं कः क इत्याह। मा तावत्। न खलु विदितोऽहमस्य।

सूर्याचन्द्रमसौ यस्य मातामहपितामहौ।
स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः।। १९ ।।

What! Does he ask who am I? Don't be so. Surely he does not know me.

I am the one, whose maternal and paternal grandfathers are the sun and the moon and who was willingly chosen as their lord by both Urvaśī and the earth. (19)

कथं तूष्णीं स्थितः। भवतु। उपालप्स्ये तावदेनम्।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां
ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः।
इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता
मयि च विधुरे भावः कान्ताप्रवृत्तिपराङ्मुखः।। २० ।।

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Why do you remain silent? Well.

I may chastise him.

In the lake when you find the body of your consort hidden by even a lotus leaf, you wail anxiously taking her to be at a distance, this being the fear of separation for you out of love for your wife, your sympathy is such that you refuse to give the tidings of my beloved to me! (20)

सर्वथा मदीयानां भागधेयानां विपर्यायेण प्रभावप्रकाशः । यावदन्यमवकाशमवगाहे। (पदान्तरे स्थित्वा।) भवतु। न तावद्गच्छामि।

इदं रुणद्धि मां पद्ममन्तःकूजितषट्पदम् ।
मया दष्टाधरं तस्याः ससीत्कारमिवाननम्।। २१ ।।

By all means the bad turn of fate is manifested in the opposite way in my case. I shall now go elsewhere. (Standing a little away) Or, rather I shall not go yet.

This lotus with a humming bee in its fold prevents me, like the face of my beloved with a hissing sound when I bit her lower-lip. (21)

भवतु । अस्मिन्नैव कमलाध्यासिनि मधुकरे प्रणयित्वं करिष्ये इतो गतस्यानुशयो मा भूदिति।

मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं–

(विभाव्य।)

वरतनुरथ वासौ नैव दृष्ट्वा त्वया मे।
यदि सुरभिमवाप्स्यस्तन्मुखोच्छ्वासगन्धं
तव रतिरभविष्यत्पुण्डरीके किमस्मिन्।। २२ ।।

Well. I shall befriend this bee who dwells in the lotus, that I may not repent after leaving this place.

O bee, tell me the tidings about her who has bewitching eyes— (Musing) Or perhaps that beautiful one,my wife, was not at all seen by you. If you had the experience of the fragrant breath of her face how could you find affection for this lotus at all. (22)

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साधयामस्तावत्। (परिक्रम्यावलोक्य च।) एष नीपस्कन्धनिषण्णहस्तः करिणीसहायो नागराजस्तिष्ठति। अस्मात्प्रियोदन्तमुपलप्स्ये। (विलोक्य।) अथ वा न त्वरा कार्या।

अयमचिरोद्भूतपल्लवमुपनीतं प्रियकरेणुहस्तेन।
अभिलषतु तावदासवसुरभिरसं सल्लकीभङ्गम्।। २३ ।।

Let me go now. (Walking and looking about) Here stands the royal elephant accompanied by his male, resting his trunk on a branch of the Nipa tree. I shall have news about my beloved from him. (Looking) Or perhaps one should not hurry so much.

Let him first taste this fresh shoot of the Sallaki tree, brought to him by his consort with her trunk and which has a sweet juice fragrant like liquor. (23)

(क्षणमात्रं स्थित्वा। अवलोक्य।) हन्त कृताह्निकः संवृत्तः। भवतु। पृच्छामि।

मदकल युवतिशशिकला गजयूथप यूथिकाशबलकेशी।
स्थिरयौवना स्थिता ते दूरालोके सुखालोका ।। २४ ।।

(Waiting for a while; and looking) O he has already consumed it. Well, I shall ask him.

Did you, O leader of elephants, intoxicated with rut, see from afar that lady of ever youthful charm, her hair adorned with the Yuthikā flowers and pleasant to be looked at? (24)

(आकर्ण्य । सहर्षम्।) अनेन स्निग्धमन्द्रेण गर्जितेन प्रियोपलम्भशंसिना समाश्वासितोऽस्मि। साधर्म्याच्च त्वयि मे भूयसी प्रीतिः।

मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवा–
नव्युच्छिन्नपृथुप्रवृत्ति भवतो दानं ममाप्यर्थिषु।
स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा
संर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां माऽनुभूः।। २५ ।।

(Listening with delight) By this sweet and deep sound of yours indicative of the news of my beloved I feel relieved. I have much affection for you on account of our mutual resemblance.

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I am called the king of kings while you are the overlord of elephants; your stream of rut is unce sing as also my charity to the poor supplicants. Among the jewel of women my Urvaśī is dearest to me like in this herd this mate of yours is to you. Thus everything of you resembled mine, but may you not ever experience the pangs of separations from your beloved. (25)

सुखमास्तां भवान्। साधयामस्तावत्। (परिक्रम्य पार्श्वतो दृष्टिं दत्त्वा।) अये सुरभिकन्दरो नाम विशेषरमणीयः सानुमानालोक्यते। प्रियश्चायमप्सरसाम्। अपि नाम सुतनुरस्योपत्यकायामुपलभ्येत। (परिक्रम्यावलोक्य च।)

हन्त मदीयैर्दुरितपरिणामैर्मेघोऽपि शतदाशून्यः संवृत्तः। तथापि शिलोच्चयमेतमपृष्ट्वा न निवर्तिष्ये ।

अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता।
इदमनङ्गपरिग्रहमङ्गना पृथुनितम्ब नितम्बवती तव ।। २६ ।।

May you remain happy. I shall go (walking and looking about) Aye! Here is the very beautiful peak called Surabhikandara. It is a favourite spot for the nymphs. Could it be possible for me to find that beautiful lady! (Walking about and looking) Alas! Owing to my sins this cloud has become destitute of lightning. Still I will not return without asking this mountain here.

O mountain possessed of an expansive slope, has a woman, with expansive hips, prominent breasts and well-turned joints resorted to any forest regions of yours which is the resort of lovers. (26)

कथं तूष्णीमास्ते। शङ्के विप्रकृष्टो न शृणोतीति। समीपेऽस्य गत्वा पुनरेनं पृच्छामि। (परिक्रम्य।)

सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी।
रामा रम्ये वनोद्देशे मया विरहिता त्वया।। २७ ।।

Why do you remain silent? I think he does not hear it due to the long distance. I shall go near thim and ask. (Walking about)

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O Lord of all mountains, did you see the girl charming in all her limbs in these lovely tract of the forest, separated from me?" (27)

(आकर्ण्य सहर्षम्।) **कथं यथाक्रमं दृष्टेत्याह। भवानप्यतः प्रियतरं शृणोतु। क्व तर्हि मम प्रियतमा।** (नेपथ्ये तदेवाकर्ण्य।) **हा धिक्। ममैवायं कन्दरमुखविसर्पी प्रतिशब्दः** (विषादं रूपयित्वा।) **श्रान्तोऽस्मि। अस्यास्तावद्गिरिनद्यास्तीरे स्थितस्तरङ्गवातमासेविष्ये। इमां नवाम्बुकलुषामपि स्रोतोवहां पश्यतो मे रमते मनः।**

(Listening with delight) What! He says in the very order of my words that he has seen her. You may hear something which is more agreeable than this. But where is my dearest then?

(Hearing behind the curtain the same words) Alas! It is only my own words echoed from the cave. (Gesticulating disappointment) I am tired. I shall remain on the banks of this mountain stream and enjoy the breeze wafted over its waves. I am delighted to see even this spring with turbid waters owing to fresh rains.

तरङ्गभ्रूभङ्गा क्षुभितविहगश्रेणिरशना
विकर्षन्ती फेनं वसनमिव संरम्भशिथिलम्।
यथाऽऽविद्धं याति स्खलितमभिसंधाय बहुशो
नदीभावेनेयं ध्रुवमसहना सा परिणता ।। २८ ।।

Frowning its eye-brows in the form of its waves, having a girdle with the row of agitated birds drawing tight in the form of foam its garment loosened on account of hurry due to anger, as it moves forward in an uneven way, this one is certainly that inexorable one transformed into a river going with faltering steps, revolving ever being angry with my fault. (28)

भवतु। याचिष्ये तावदेनाम्। (अञ्जलिं कृत्वा।)

त्वयि निबद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः।
कमपराधलवं मम पश्यसि त्यजसि मानिनि दासजनं यतः।। २९ ।।

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Well, I shall beg her (Folding his hands) O proud lady what slightest fault do you see in your servant me who is devoted to you, always speak sweet words, averse to faithlessness, for which you abandon me. (29)

अथ वा परमार्थसरिदेवैषा। न खलूर्वशी पुरूरवसमपहाय समुद्राभिसारिणी भविष्यति। भवतु। अनिर्वेदप्राप्याणि श्रेयांसि। यावदमुमेव प्रदेशं गच्छामि यत्र मे नयनयोः सुनयना तिरोभूता। (परिक्रम्यावलोक्य च।) **हन्त दृष्टमुपलक्षणं तस्या मार्गस्य।**

Or she may be a real stream. Never does Urvaśī proceed to the ocean on her own leaving Purūravas. Well, prosperity could not be attained by despair. I shall proceed to the same spot where the charming eyed one disappeared from my sight. (Turning and observing) Ah I have found signs of her track.

रक्तकदम्बः सोऽयं प्रियया घर्मान्तशंसि यस्यैकम्।
कुसुममसमग्रकेसरविषममपि कृतं शिखाभरणम्।। ३० ।।

This is that red Kadamba tree, a blossom of which indicating the summer was plucked by my beloved to make an ornament of her hair despite its being not fully developed with filaments. (30)

(विलोक्य) **इमं तावत्प्रियाप्रवृत्तिनिमित्तं सारङ्गमासीनमभ्यर्थये ।**

कृष्णशारच्छविर्योऽसौ दृश्यते काननश्रिया।
वनशोभावलोकाय कटाक्ष इव पातितः।। ३१ ।।

(Looking) I shall make enquiries with this stag squatting here to get some information about my dear one.

This one with a dark and variegated complexion seems as it were, to be the glance of the Beauty of the forest cast to find out the charm of the woodland scenary. (31)

(विलोक्य) **किं नु खलु मामवधीरयन्निवान्यतोमुखः संवृत्तः।** (दृष्ट्वा।)

अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा।
तामयमनन्यदृष्टिर्भुग्नग्रीवो विलोकयति।। ३२ ।।

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(Looking) Why he is turning his face away from me as if with disregard. (Seeing)

The female deer proceeding to his side is prevented by her child which sucks her, and she is being looked at with steadfast eyes by the stag viewing nothing else. (32)

हंहो यूथपते।

अपि दृष्टवानसि मम प्रियां वने
कथयामि ते तदुपलक्षणं शृणु।
पृथुलोचना सहचरी यथैव ते
सुभगं तथैव खलु सापि वीक्षते ।। ३३ ।।

O leader of the herd!

Did you see my beloved in the forest? I shall give her characteristics to you; hear me. Like your own consort she has long eyes and her looks are as charming as your own. (33)

कथमनादृत्य मद्वचनं कलत्राभिमुखं स्थितः। उपपद्यते। परिभवास्पदं दशाविपर्ययः। इतो वयम् ----(परिक्रामितकेन।) (अवलोक्य।) किं नु खलु शिलाभेदान्तरगतं नितान्तरक्तमिदमालोक्यते।

Why you are standing facing your wife disregarding my words! It is but right; change of fortune makes one liable to insults. I shall go from here. (He walks forth). (Gazing) What is seen here looking red in between the cleft of the rock.

प्रभालेपी नायं हरिहतमृगस्यामिषलवः
स्फुलिङ्गः स्यादग्नेर्गगनमभिवृष्टं पुनरिदम्।
(विभाव्य)।
अये रक्ताशोकस्तबकसमरागो मणिरयं
यमुद्धर्तुं पूषा व्यवसित इवालम्बितकरः।। ३४ ।।

Lustrous as it is, it could not be a piece of the flesh of a deer killed by a lion. Perhaps it is a spark of fire, but then it has rained just now. (Thinking). Aye, it is a jewel having the redness of the cluster of Aśoka flowers, to draw up which

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the sun seems to be making an effort, as it were by extending his rays. (34)

हरति मे मनः। आदास्ये तावदेनम्। अथ वा

मन्दारपुष्पैरधिवासितायां यस्याः शिखायामयमर्पणीयः।
सैव प्रिया संप्रति दुर्लभा मे किमेनमस्त्रोपहतं करोमि।। ३५ ।।

It captivates my mind. I will take it up. Or rather—

This one fit to be placed on the head of my beloved which is scented with the flowers of the Mandāra tree; while she herself is unattainable at present why should I spoil it by the drops of my tears. (35)

(नेपथ्ये।) वत्स गृह्यतां गृह्यताम्।

संगमनीय इति मणिः शैलसुताचरणरागयोनिरयम्।
आवहति धार्यमाणः संगममचिरात्प्रियजनेन।। ३६ ।।

(Behind the curtain) Son, take it, take it.

This jewel is called Sangamanīya produced from the red lac from the feet of the daughter of the mountain (= Pārvati) and when worn on the body it brings about the union with one's beloved. (36)

राजा–(कर्णं दत्त्वा) को नु खलु मामेवमनुशास्ति। (दिशोऽवलोक्य)। अये अनुकम्पते मां कश्चिन्मृगचारी मुनिर्भगवान्। भगवन् अनुगृहीतोऽस्म्यहमुपदेशाद्भवतः। (मणिमादाय।) हंहो संगमनीय

तया वियुक्तस्य विलग्नमध्यया
भविष्यसि त्वं यदि संगमाय मे।
ततः करिष्यामि भवन्तमात्मनः
शिखामणिं बालमिवेन्दुमीश्वरः।। ३७ ।।

King : (Listening) who is it that bids me thus! (Looking) Aye! An ascetic leading the life of a deer takes pity on me! O revered sage I am blessed with this advice from you (taking the jewel) Oh Samgamanīya!

If ever you happen to bring about the union with that

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slender-waisted one separated from me, then I shall put you on my crest just as the Lord does the crescent moon. (37)

(परिक्रम्यावलोक्य च।) अये किं नु खलु कुसुमरहितामपि लतामिव पश्यतो मे रतिरुपलब्धा । अथ वा स्थाने मनोरमा ममेयम्। इयं हि।

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः
शून्येवाभरणैः स्वकालविरहाद्विश्रान्तपुष्पोद्गमा।
चिन्तामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते
चण्डी मामवधूय पादपतितं जातानुतापेव सा ।। ३८ ।।

(Walking about and looking) Why is it that I am infatuated on seeing this creeper though if bears no flower. Or perhaps, it is proper that she should delight my mind. For, this one—

Looks like a slender lady with her lower lip washed by tears, on account of its leaves being wet with rain; without any ornament due to the passing of time which causes its budding with blossoms; seems silent as though immersed in thoughts by its being destitute with the humming of bees, this is that one susceptible to easy anger who has repented after having slighted me who has fallen at her feet. (38)

यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणयी भवामि। (इति लतामालिङ्गति।)

I shall now enjoy the embrace of this one who thus imitates my beloved. (Embraces the creeper).

(ततः प्रविशति तत्स्थान एवोर्वशी।)

(Thereupon Urvaśī appears in its place)

राजा–(निमीलिताक्ष एव स्पर्शं रूपयित्वा।) अये उर्वशीगात्रसंपर्कादिव निर्वृतं मे शरीरम्। तथापि न पुनरस्ति विश्वासः। कुतः।

समर्थये यत्प्रथमं प्रियां प्रति
क्षणेन तन्मे परिवर्ततेऽन्यथा।
अतो विनिद्रे सहसा विलोचने
करोमि न स्पर्शविभावितप्रियः ।। ३९ ।।

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King : (Gesticulating the touch while remaining with closed eyes) Aye! My body becomes gladdened as if with the touch of the body of Urvaśī, still I could not believe it. For—

Whatever I just conceive with reference to my beloved is turned in an instance to be something else. Therefore I will not dare to open my eyes yet for a while when I have found my beloved which I realise by the touch. (39)

(शनैश्चक्षुषी उन्मील्य।) **कथं सत्यमेव प्रियतमा।**

(Slowly opening his eys) What! It is really my dearest.

उर्वशी–(बाष्पं विसृज्य।) **जेदु जेदु महारावो।** (जयतु जयतु महाराजः।)

Urvaśī : (Shedding tears) May my lord be victorious.

राजा–

त्वद्वियोगोद्भवे तन्वि मया तमसि मज्जता।
दिष्ट्या प्रत्युपलब्धासि चेतनेव गतासुना।। ४० ।।

King : Myself sinking in the darkenss caused by your separation, O slender bodied one, have been luckily recovered by you, as a dead man is brought to life. (40)

उर्वशी–अब्भन्तरकरणाए मए पच्चक्खीकिदवुत्तन्तो खु महारओ। (अभ्यन्तरकरणया मया प्रत्यक्षीकृतवृत्तान्तःखलु महाराजः।)

Urvaśī : With my senses concealed within, I knew all that happened with reference to my Lord.

राजा–अभ्यन्तरकरणयेति न खलु ते वचनार्थमवैमि।

King : I do not understand what you mean by your term "with my senses concealed within."

उर्वशी–कहइस्सं। इमं दाव पसीददु महाराओ जं मए कोववसं गदाए एदं अवत्थन्तरं पाविदो महाराओ। (कथयिष्यामि। एतत्तावत्प्रसीदतु यन्मया कोपवशं गतयैतदवस्थान्तरं प्रापितो महाराजः।)

Urvaśī : I will tell you. First I may be excused by you for having reduced you to such a condition by fretting myself.

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राजा–कल्याणि न तावदहं प्रसादयितव्यः। त्वद्दर्शनादेव प्रसन्नबाह्यान्तः-करणोऽन्तरात्मा। कथय कथमियन्तं कालमवस्थिता मया विना भवती।

King : O auspicious one, I need not be propitiated At your very sight my soul with its internal and external senses is delighted. Tell me how could you remain so long without my company.

उर्वशी–सुगादु महाराओ। भअवदा कुमारेण सासदं कुमारवदं गेण्हिअ अकलुसो णाम गन्धमादनकच्छे अज्झासिदो किदो अ एस विही। (शृणोतु महाराजः। भगवता कुमारेण शाश्वतं कुमारव्रतं गृहीत्वाऽकलुषो नाम गन्धमादन-कच्छेऽध्यासितः कृतश्चैष विधिः।)

Urvaśī : Listen my lord. Got Kumāra having vowed to remain in everlasting celibacy settled upon the outskirts of the Gandhamādana mountain called 'Akaluṣa' and laid down this rule—

राजा–क इव।

King : What was it?

उर्वशी–जा इमं पदेसं इत्थिआ पविसदि सा लदाभावेण परिणमिस्सदि। गोरीचरणराअसंभवं मणिं विणा तदो ण मुच्चिस्सदित्ति। साहं गुरुसाव-संमूढहिअआ देवदासमअं विसुमरिअ अगहिदाणुणआ कुमारवणं पविट्ठा। पवेसाण न्तरं एव्व वासन्ती लदा संवुत्ता। (यैतं प्रदेशं स्त्री प्रवेक्ष्यति सा लताभावेन परिणंस्यति। गौरीचरणरागसंभवं मणिं विना न मोक्ष्यत इति। साहं गुरूशापसंमूढहृदया देवतासमयं विस्मृत्यागृहीतानुनया कुमारवनं प्रविष्टा। प्रवेशानन्तरमेव वासन्ती लता संवृत्ता।)

Urvaśī : That whoever woman enters this region will be transformed into a creeper, and will not be reclaimed from that state unless by means of the jewel produced from the lac of the feet of Gaurī. With my heart stupefied by the curse of my preceptor, I forgot the rule of the deity and entered Kumāravana. As soon as I entered I became a vernal creeper.

राजा–सर्वमुपपन्नम्।

रतिखेदसुप्तमपि मां शयने या मन्यसे प्रवासगतम्।
सा त्वं प्रिये सहेथाः कथं मदीयं चिरवियोगम् ।। ४१ ।।

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King : Now everything is clear.

You who used to think I had gone away on a journey even while I was asleep through exhaustion of sport, how else could you bear, beloved one, my long separation. (41)

इदं तद्यथाकथितं त्वत्संगमनिमित्तं मुनेरुपलभ्य मणिप्रभावादासादिता त्वमस्माभिः। (इति मणिं दर्शयति।)

This is that jewel which proved helpful to regain you procured by me after having learnt from the sage about its prowess, as you have alrady mentioned. (Shows her the gem).

उर्वशी–अम्मो संगमणीओ । अदो खु महाराएण आलिंगिदमेत्तव्व पकिदित्थम्हि संवुत्ता। (अहो संगमनीयः। अतः खलु महाराजेनालिङ्गितमात्रैव प्रकृतिस्थास्मि संवृत्ता।) (मणिमादाय मूर्धनि वहति।)

Urvaśī : Oh. It is Samgamanīya jewel. It was due to this I recovered my previous form immediately after you embraced me. (Takes the jewel and wears it on her head.)

राजा– एवमेव सुन्दरि क्षणमात्रं स्थीयताम्।

स्फुरता विच्छुरितमिदं रागेण मणेर्ललाटनिहितस्य।
श्रियमुद्वहति मुखं ते बालातपरक्तकमलस्य।। ४२ ।।

King : Fair lady, please stand like that for a while.

Now your face brightened by the red rays of the lustrous jewel placed on your crest possesses the beauty of the red lotus shining with the rays of the morning sun. (42)

उर्वशी–पिअंवद महन्तो खु कालो तुह पइट्ठाणादो णिग्गदस्स। असूअन्ति मं पकिदिओ। ता एहि। णिवुतम्ह। (प्रियंवद महान्खलु कालस्तव प्रतिष्ठानान्निर्गतस्य। असूयन्ति मह्यं प्रकृतयः। तदेहि। निवर्तावहे।)

Urvaśī : O Sweet-speaker, it is long since you have left Pratiṣṭhāna. The people will be blaming me. Come along. We shall return.

राजा–यदाज्ञापयति भवती।

King : As ordered by your ladyship.

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उर्वशी–कहं महाराओ गन्तुं इच्छदि। (कथं महाराजो गन्तुमिच्छति।)

Urvaśī : How does the king wish to travel.

राजा–

अचिरप्रभाविलसितैः पताकिना
सुरकार्मुकाभिनवचित्रशोभिना।
गमितेन खेलगमने विमानतां
नय मां नवेन वसतिं पयोमुचा ।। ४३ ।।

King : O lady with sportive gait, take me home by means of a newly formed cloud, transformed into a balloon, decorated by the bright pictures in the form of a rainbow and lit up by the flashes of lightning. (43)

(इति निष्क्रान्ताः सर्वे।)

(Exeunt All)

इति चतुर्थोऽङ्कः।

End of Act IV

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पञ्चमोऽङ्कः
ACT V

(ततः प्रविशति परितुष्टो विदूषकः।)

(Enter the Vidūṣaka in high spirits)

विदूषकः—दिट्ठिआ चिरस्स कालस्स उव्वसीसहाओ णन्दनवणप्पमुहेसु देवदारण्णेसु विहरिअ पडिणिवुत्तो पिअवअस्सो। दाणिं ससक्करोवआरेहिं पकिदीहिं अणुरज्जन्तो रज्जं करेदि। असंताणत्तणं वज्जिअ ण किंवि से हीणं। अज्ज तिहिविसेसोत्ति भअवदीणं गङ्गाजउंणाणं संगमे देवी हिं सह किदाहिसेओ संपदं उवआरिअं पविट्ठो। ता जाव तत्तभवदो अलंकरीअमाणस्स अणुलेवणमल्ले अग्गभागी होमी। (दिष्ट्या चिरस्य कालस्योर्वशीसहायो नन्दनवनप्रमुखेषु देवतारण्येषु विहृत्य प्रतिनिवृत्तः प्रियवयस्यः। इदानीं ससत्कारोपचारैः प्रकृतिभिरनुरज्यमानो राज्यं करोति। असंतानत्वं वर्जयित्वा न किमप्यस्य हीनम्। अद्य तिथिविशेष इति भगवत्योर्गङ्गायमुनयोः संगमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यां प्रविष्टः। तद्यावत्तत्रभवतोऽलंक्रियमाणस्यानुलेपनमाल्ये अग्रभागी भवामि।) (इति परिक्रामति।)

Vidūṣaka : Fortunately my friend has returned after having sported for long in her Nandanavana and other sacred forests of gods in the company of Urvaśī. Now he is looking after the affairs of the country being attended to by his subjects with respects and presentations. Except for the condition of being childless there is nothing that is lacking in him. Today he has bathed at the confluence of the sacred river, the Ganges and the Yamunā, with his queens and entered the royal palace. So while his majesty is attending to his toilets I shall go and have the first share of his perfumes and flowers intended for him. (Turns around).

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(नेपथ्ये।)

(Behind the curtain).

हद्धी हद्धी। दुऊलुत्तरच्छदे तालवेण्टाधारे णिक्खिविअ णीयमाणो मए भट्टिणो अब्भन्तरविलासिणीमोलिरअणजोग्गो मणी आमिससङ्किणा गिद्धेण अक्खित्ता। (हा धिक् हा धिक्। दुकूलोत्तरच्छदे तालवृन्ताधारे निक्षिप्य नीयमानो मया भर्तुरभ्यन्तरविलासिनीमौलिरत्नयोग्यो मणिरामिषशङ्किना गृध्रेणाक्षिप्तः।)

Alas! Alas! A vulture has carried off the jewel to be put on the crest of the ladies in his harem mistaking it for a piece of flesh while it was being taken by me in a small palm leaf plate having a silk handkerchief spread over it.

विदूषकः–(कर्णं दत्त्वा।) **अच्चाहिदं। परं बहुमदो क्खु सो वअस्सस्स संगमणीओ णाम चूडामणी। अदो खु असमत्तणेवच्छे तत्तभवं आसणादो उट्ठिअ इदो एव्व आअच्छदि। जाव णं उवसप्पामि।** (अत्याहितम्। परं बहुमतः खलु स वयस्यस्य संगमनीयो नाम चूडामणिः। अतः खल्वसमाप्तनेपथ्यस्तत्रभावानासनादुत्थायेत एवागच्छति। यावदेनमुपसर्पामि।)

Vidūṣaka : (Listening) A great calamity! That crest gem called Saṅgamanīya is a much prized possession of my friend. Hence he is coming this way without even finishing his toilet. I shall approach him.

(ततः प्रविशति सावेगपरिजनो राजा।)

(Then enter the king and his attendants in excitement)

राजा–

आत्मनो वधमाहर्ता क्वासौ विहगतस्करः।
येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ।। १ ।।

King : Where is that robber, the bird who brings his own death upon himself by whom was committed his first robbery in the house of the very person who protects all? (1)

किराती–एसो एसो खु मुहकोडिलग्गहेमसुत्तेण मणिणा आलिहन्तो विअ आआसं पडिब्भमदि। (एष एष खलु मुखकोटिलग्नहेमसूत्रेण मणिनाऽऽलिखन्निवाकाशं परिभ्रमति।)

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Kirāta : Here. he is hovering about the sky as if drawing lines with the gem, its golden charm suspended from the tip of his beak.

राजा–पश्याम्येनम्।

असौ मुखालम्बितहेमसूत्रं बिभ्रन्मणिं मण्डलचारशीघ्रः।
अलातचक्रप्रतिमं विहंगस्तद्रागरेखावलयं तनोति।। २ ।।

King : I see it.

This bird carrying the jewel with its golden chain on its beak is moving in circles repidly like fire-brand whirled round creating reddish circles by the lustre of gem. (2)

किं नु खलु कर्तव्यम्।

What shall I do?

विदूषकः–(उपेत्य।) **अलं एत्थ घिणाए। अवराही सासणीओ।** (अलमत्र घृणया। अपराधी शासनीयः।)

Vidūṣaka : (Approaching) Don't be kind-hearted. A culprit must be punished.

राजा–सम्यगाह भवान्। धनुर्धनुस्तावत्।

King : You are right. Bring my bow immediately.

(निष्कान्ता धनुर्ग्राहिणी यवनी।)

(Exit the Yavanī, the keeper of the bow)

राजा–वयस्य न दृश्यते विहंगः।

King : Friend, now the bird is not to be seen.

विदूषकः–इदो दक्खिणन्तेण अवगदो सासणीओ कुणवभोअणो। (इतो दक्षिणान्तेनापगतः शासनीयः कुणपभोजनः।)

Vidūṣaka : The flesh eating culprit has gone away to the southerly region.

राजा–(परिवृत्यावलोक्य।) **दृष्ट इदानीम्।**

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प्रभापल्लवितेनासौ करोति मणिना खगः।
अशोकस्तबकेनेव दिङ्मुखस्यावतंसकम्।। ३ ।।

King : (Turing round and seeing) I see it now.

This bird id decorating the face of the quarter with the lustre of the gem beaming all round as if it were a bunch of the Aśoka flowers. (3)

(प्रविश्य चापहस्ता यवनी।)

(Enter the Yavanī, bow in hand)

यवनी–भट्टा एदं हत्थावासहिदं सरासणं। (भर्तः एतद्धस्तावापसहितं शरासनम्।)

Yavanī : My Lord, here is the bow together with the gloves.

राजा–किमिदानीं धनुषा । बाणपथमतीतः क्रव्यभोजनः तथा हि।
आभाति मणिविशेषो दूरमिदानीं पतत्रिणा नीतः।
नक्तमिव लोहिताङ्गः परुषघनच्छेदसंयुक्तः ।। ४ ।।

King : What is the use of bow now! The fresh-eating bird has gone out of the range of an arrow. See now,

The rare gem carried far away by the bird appears like Mars at night when the planet appears near the piece of a dense cloud. (4)

(कञ्चुकिनं विलोक्य।) **लातव्य मद्वचनादुच्यतां नागरिकः सायं निवास वृक्षाश्रयी विचीयतां विहगदस्युरिति।**

(Looking af the chamberlain) O Lātavya, ask the chieftown superintendent at my bidding to hunt after the winged culprit when at eve it goes to the roosting tree.

कञ्चुकी–यदाज्ञापयति देवः। (इति निष्क्रान्तः।)

Chamberlain : As Your majesty commands . (Exit)

विदूषकः–उवविसदु भवं संपदं। कहिं गदो सो रअणकुम्भीलओ भवदो सासणादो मुच्चिस्सदि। (उपविशतु भवान्सांप्रतम्। क्व गतः रत्नकुम्भीरको भवतः शासनान्मोक्ष्यते।)

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Vidūṣaka : Your Honour should take some rest now. Where can that robber of gem escape from your punishment.

राजा–(विदूषकेण सहोपविश्य)

रत्नमिति न मम तस्मिन्मणौ प्रियत्वं विहंगमाक्षिप्ते।
प्रिययाः, तेनास्मि सखे संगमनीयेन संगमितः॥ ५ ॥

King : (Sitting along with Vidūṣaka)

I do not feel affection to that gem carried off by the bird just because it is a mere jewel, O friend, it is by that Sangamanīya I was united with my beloved. (5)

विदूषकः–**णं परिगदत्थोम्हि किदो भवदा।** (ननु परिगतार्थोऽस्मि कृतो भवता।)

Vidūṣaka : You have already told me about that.

(ततः प्रविशति सशरं मणिमादाय कञ्चुकी।)

(Enter the chamberlain with the jewel and an arrow)

कञ्चुकी–**जयतु जयतु देवः।**

अनेन निर्भिन्नतनुः स वध्यो बलेन ते मार्गणतां गतेन।
प्राप्यापराधोचितमन्तरिक्षात्समौलिरत्न : पतितः पतत्री ॥ ६ ॥

Chamberlain : My the Lord become victorious.

The condemned bird fell down from the sky with the crest jewel shot by this arrow with its body pierced getting punishment suitable to the offence by your prowess personified into a staff. (6)

(सर्वे विस्मयं रूपयन्ति।)

(All exhibit surprise)

कञ्चुकी–**अद्भिः प्रक्षालितो मणिः कस्मै प्रदीयताम्।**

Chamberlain : To whom shall I give it after washing it with water.

राजा–**किराति अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय।**

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King : O Kirāti, purify it by fire and keep it in a casket.

किराती–जं भट्टा आणवेदि। (यद्भर्ताज्ञापयति।) (इति मणिं गृहीत्वा निष्क्रान्ता।)

Kirāti : As your majesty commands me. (She goes taking with her the gem).

राजा–लातव्य अपि जानीते भवान्कस्यायं बाण इति।

King : O Lātavya, do you know whose arrow this is?

कञ्चुकी–नामाङ्कितो दृश्यते न तु मे वर्णविचारक्षमा दृष्टिः।

Chamberlain : It seems to be inscribed with alphabets, but my eyes fail to read them.

राजा–तेन ह्युपनय शरम्।

King : Then bring the arrow to me.

(कञ्चुकी तथा करोति।)

(Chamberlain does so)

(राजा नामाक्षराण्यनुवाच्च सापत्यतां रूपयति।)

(King reading the name to himself, indicating the happiness of having a progeny)

कञ्चुकी–यावन्नियोगमशून्यं करोमि। (इति निष्क्रान्तः।)

Chamberlain : Meanwhile I shall attend to my duties. (Exit)

विदूषकः–**किं भवं विओरदि।** (किं भवान्विचारयति।)

Vidūṣaka : What are you thinking.

राजा–शृणु तावत्प्रहर्तुर्नामाक्षराणि। (वाचयति।)

उर्वशीसंभवस्यायमैलसूनोर्धनुर्भृतः।
कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ।। ७ ।।

King : You listen to the alphabets of the name of the person who discharged the arrow.

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This arrow belongs to prince Āyus, the wielder of a bow, son of Aila and Urvaśī and the destroyer of enemies. (7)

विदूषकः–(सपरितोषम्।) **दिट्ठिआ संताणेण वुड्ढदि भवं।** (दिष्ट्या संतानेन वर्धते भवान्।)

Vidūṣaka : (Joyfully) Fortunately you prosper by possessing a son.

राजा–सखे कथमेतत्। अन्यत्र नैमिषेयसत्रादवियुक्तोऽहमुर्वश्या । न च मया गर्भव्यक्तिरालक्षिता। कुत एव प्रसूतिः। किं तु

आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम्।
कतिचिदहानि वपुरभूत्केवलमलसेक्षणं तस्याः ।। ८ ।।

King : Friend, how can it be? Except for the session of sacrifice in the Naimiṣa forest I have never been separated from Urvaśī. I have not seen her with the sign of pregnancy. Then what about having a son. However,

For a few days her body appeared to have dull eyes, the nipples of her breast became dark and the face turned pale like that of a Lavali creeper. (8)

विदूषकः–मा भवं सव्वं माणुसीधम्मं दिव्यासु संभावेदु। पहावणिगूढाइं ताणं चरिदाई। (मा भवान्सर्वं मानुषीधर्मं दिव्यासु संभावयतु। प्रभावनिगूढानि तासां चरितानि।)

Vidūṣaka : You need not ascribe all the features of humans in celestials. Their actions are often concealed by their prowess.

राजा–अस्तु तावदेवं यथा भवानाह। पुत्रसंवरणे किमिव कारणं तत्रभवत्याः।

King : Let it be so as you say. But what could be the reason in concealing the son.

विदूषकः–को देवदारहस्साइं तक्कइस्सदि। (को देवतारहस्यानि तर्कयिष्यति।)

Vidūṣaka : Who could guess the secrets of celestials.

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(प्रविश्य।)

(Entering)

कञ्चुकी–जयतु जयतु देवः। देव च्यवनाश्रमात्कुमारं गृहीत्वा तापसी संप्राप्ता देवं द्रष्टुमिच्छति।

Chamberlain : Victory to this Highness. O Lord an ascetic woman has arrived from the hermitage of sage Cyavana to see you.

राजा–उभयमप्यविलम्बितं प्रवेशय।

King : Usher them both, at once.

कञ्चुकी–यदाज्ञापयति देवः।

Chamberlain : As your majesty desires.

(इति निष्क्रम्य चापहस्तेन कुमारेण तापस्या च सह प्रविष्टः।)

(Exit and re-enter with a female ascetic and a boy carrying a bow in his hand)

कञ्चुकी–इत इतो भगवती। (सर्वे परिक्रामन्ति।)

Chamberlain : This way holy woman, this way (All turn round).

विदूषकः–(विलोक्य।) **किं ण खु सो एसा तत्तभवं खत्तिअकुमारओ जस्स णामङ्किदो गिद्धलखवेधी अद्धणाराओ। तह बहुअरं भवन्तं अणुकरेदि।** किं नु खलु स एष तत्रभवान्क्षत्रियकुमारको यस्य नामाङ्कितो गृध्रलक्ष्यवेध्यर्धनाराचः। तथा बहुतरं भवन्तमनुकरोति।

Vidūṣaka : (Looking) can he be the Kṣatriya boy whose crescent-shaped arrow in which his name is etched killed the vulture, its target? He resembles you very much.

राजा–स्यादेवम्। अतः खलु

बाष्पायते निपतिता मम दृष्टिरस्मि–
न्वात्सल्यबन्धि हृदयं मनसः प्रसादः।
संजातवेपथुभिरुज्झितधैर्यवृत्ति–
रिच्छामि चैनमदयं परिरब्धुमङ्गैः।। ९ ।।

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King : It can be so. Therefore, indeed.

My eyes, fallen on him is flooded with tears, my heart feels affection, my mind gets delight and I would like to embrace him hard with my horripilated limbs, casting off its fortitude. (9)

कञ्चुकी–भगवती एवं स्थीयताम्।

Chamberlain : O worthy dame, wait here.

(तापसीकुमारौ स्थितौ।)

(The dame and the boy stop short)

राजा–अम्ब अभिवादये।

King : O mother, I salute you.

तापसी–महाभाअ सोमवंसवित्थारइत्तओ होहि। (आत्मगतम्।) **अम्हो अणाचक्खिदोवि विण्णादो इमस्स राएसिणो ओरसो संम्बधो।** (प्रकाशम्।) **जाद पणम दे गुरुं।** (महाभाग सोमवंशविस्तारयिता भव। अहो अनाख्यातोऽपि विज्ञातोऽस्य राजर्षेरौरसः संबन्धः। जात प्रणम ते गुरुम्।)

Ascetic woman : O great one, be the perpetuater of the lunar race. (To herself) Oh! The royal sage has already known his relation without being informed. (Aloud) child! You salute your father.

(कुमारः चापगर्भमञ्जलिं करोति।)

(Boy holds his hands in obeisance with the bow between them).

राजा–आयुष्मान्भव।

King : Be a long-lived one.

कुमारः–(आत्मगतम्।)

यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽहमस्येति।
उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ।। १० ।।

Boy : (To himself)

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If such is my affection merely on hearing that he is my father and I am his son, than what kind must be the love towards their parents who have fondled him taking to their laps. (10)

राजा–भगवति किमागमनप्रयोजनम्।

King : O ascetic woman; what brings you here.

तापसी–सुणादु महाराओ। एसो दीहाऊ आऊ जादमेत्तो एव्व उव्वीए किंवि निमित्तं अवेक्खिअ मम हत्थे णासीकिदो। जं क्खत्तिअकुमारअस्स जादकम्मादि विहाणं तं से भअवदा चवणेण असेसं अणुचिट्ठिदं। गहिदविज्जो धणुव्वेदे अदिविणीदो। (शृणोतु महाराजः। एष दीर्घायुरायुर्जातमात्र एवोर्वश्या। किमपि निमित्तमवेक्ष्य मम हस्ते न्यासीकृतः। यत्क्षत्रियकुमारस्य जातकर्मादि विधानं तदस्य भगवता च्यवनेनाशेषमनुष्ठितम्। गृहीतविद्यो धनुर्वेदेऽभिविनीतः।)

Ascetic woman : Listen. Your Highness. This long-lived one, Āyus by name, has been entrusted to my care by Urvaśī as soon as he was born for some reason. Whatever religious rite like Jātakarma and others, befitting a kṣatriya was performed in his case by the revered sage Cyavana. After initiating him to learning, he was given particular instructions in the science of archery.

राजा–सनाथः खलु संवृत्तः।

King : He indeed is brought up with care.

तापसी–अज्ज पुप्फसमिदित्थं इसिकुमारएहिं सहगदेण इमिणा अस्सम-विरुद्धं आअरिदं। (अद्य पुष्पसमिदर्थमृषिकुमारकैः सह गतेनानेनाश्रमविरुद्धमा-चरितम्।

Ascetic woman : Today while he was going along with hermit boys to collect flowers and sacrificial articles, he acted in a manner which is against the tradition of the hermitage.

विदूषकः–(सावेगम्) **किं विअ। किमिव।**

Vidūṣaka : (Anxiously) In what way?

तापसी–गहिदामिसो किल गिद्धो पादवसिहरे णिलीअमाणो अणेण

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लक्खीकिदो बाणत्स। (गृहीतामिषः किल गृध्रः पादपशिखरे निलीयमानोऽनेन लक्ष्यीकृतो बाणस्य।)

Ascetic woman : A vulture with a flesh in its mouth sitting in the branch of a tree was shot at by him with an arrow.

(विदूषकः राजानमवलोकयति।)

(Vidūṣaka looks at the king)

राजा–ततस्ततः।

King : And then?

तापसी–तदो उवलद्धउत्तन्तेण भअवदा चवणेण अहं समादिट्ठा। णिज्जादेहि हत्थणासांति ता इच्छामि देविं उव्वसिं पेक्खिदुं। (तत उपलब्धवृत्तान्तेन भगवता च्यवनेनाहं समादिष्टा। निर्यातय हस्तन्यासमिति। तदिच्छामि देवीमुर्वशीं प्रेक्षितुम्।)

Ascetic woman : On hearing the news, I was ordered by the revered sage Cyavana, to hand over the one entrusted with me. Hence I wish to see queen Urvaśī.

राजा–तेन ह्यासनमनुगृह्यातु भगवती।

King : Take a seat then, O revered lady.

(तापसी उपनीत आसन उपविशति।)

(Ascetic woman sits in the chair brought to her)

राजा–लातव्य आहूयतामुर्वशी।

King : Lātavya, let Urvaśī be called hither.

कञ्चुकी–यदाज्ञापयति देवः। (इति निष्क्रान्तः।)

Chamberlain : As your majesty commands.

राजा–(कुमारमवलोक्य।) **एह्येहि वत्स।**

सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपगतेन ।
आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव।। ११।।

King : (Looking at the youth) Come here my child, come here.

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It is said that the touch of a son delights the entire body; hence gladden me by coming to me as the rays of the moon gladdens the moon-stone. (11)

तापसी–जाद आणन्देहि पितरं। (जात आनन्दय पितरम्।)

Ascetic woman : Child give delight to your father.

(कुमारः राजानमुपगम्य पादग्रहणं करोति।)

(Boy approaches the king and touches his feet)

राजा–(कुमारं परिष्वज्य पादपीठे चोपवेश्य।) **वत्स इतस्तव पितुः प्रियसखं ब्राह्मणमशङ्कितो वन्दस्व।**

King : (Embracing the boy and seating him on the foot stool. Child there is the Brahmin friend of your father, salute him.

विदूषकः–किंति सङ्किरसदि। णं अस्समवासपरिचिदो एव्व साहमिओ। (किमिति शङ्किष्यते। नन्वाश्रमवासपरिचित एव शाखामृगः।)

कुमारः–(सस्मितम्।) **तात वन्दे।**

Boy : (Smiling) I salute you father.

विदूषकः–सत्थि भवदो । (स्वस्ति भवते।)

Vidūṣaka : You be blessed.

(ततः प्रविशत्युर्वशी कञ्चुकी च।)

(Then re-enter the chamberlain with Urvaśī)

कञ्चुकी–इतो इतो देवी।

Chamberlain : This way queen this way.

उर्वशी–(कुमारवलोक्य।) **को णु खु एसो सबाणासणो पादपीठे सअं महाराएण संजमीअमाणसिहण्डओ चिट्ठदि।** (तापसीं दृष्ट्वा।) **अम्मो सच्चवदीइसूइदो मे पुत्तओ आऊ। महन्तो खु संवुत्तो।** (को नु खल्वेष सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमानशिखण्डकस्तिष्ठति। अहो सत्यवतीसूचितो मम पुत्रक आयुः। महान्खलु संवृत्तः।) (परिक्रामति।)

Urvaśī : (Looking at the boy) Who is this boy with a bow

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sitting on the footstool, whose hair is being tied personally by my lord himself, (Seeing the Ascetic woman) O here is my son Āyus as indicated by Satyavatī. He has really grown up. (Turns)

राजा–(उर्वशीं दृष्ट्वा।)

इयं ते जननी प्राप्ता त्वदालोकनतत्परा।
स्नेहप्रस्नवनिर्भिन्नमुद्वहन्ती स्तनांशुकम्।। १२।।

King : (Seeing Urvaśī) Here comes your mother, eager to see you and who wears a bodice wet with the oozing of milk due to affection. (12)

तापसी–**जाद एहि पच्चुग्गच्छ मादरं।** (जात एहि प्रत्युद्गच्छ मातरम्।)

Ascetic woman : Child, come here, go to your mother.

(कुमार : उर्वशीं प्रत्युद्गच्छति।)

(Boy goes up)

उर्वशी–**अम्ब पादप्पणामं करेमि।** (अम्ब पादप्रणामं करोमि।)

Urvaśī : Mother I fall at your feet.

तापसी–**वच्छ भत्तुणो बहुमदा होहि।** (वत्से भर्तुर्बहुमता भव।)

Ascetic woman : Darling be esteemed by your lord.

कुमारः–**अम्ब अभिवादये।**

Boy : Mother, I salute you.

उर्वशी–(कुमारमुन्नमितमुखं परिष्वज्य।) **वच्छ पिदरं आराधइत्तओ होहि।** (राजानमुपेत्य।) **जेदु जेदु महाराओ।** (वत्स पितरमाराधयिता भव। जयतु जयतु महाराजः।)

Urvaśī : (Embracing the boy lifting up his face) Darling, be dutiful to your father (Approaching the king) May lord be victorious.

राजा–**स्वागतं पुत्रवत्यै। इत आस्यताम्।** (अर्धासनं ददाति।)

King : Welcome to the mother. Be seated here.

(उर्वशी उपविशति।)

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(Urvaśī sits)

(सर्वे यथोचितमुपविशन्ति।)

(All sit down according to their position)

तापसी–एसो गहिदविज्जो ताऊ संपदं कवअहरो संवुत्तो। ता एदस्स दे भत्तुणो समक्खं णिज्जादिदो हत्थणिक्खेवो। ता विजज्जेदुं इच्छामि। उवरुज्झइ मे अस्समधम्मो। (एष गृहीतविद्य आयुः सांप्रतं कवचहरः संवृत्तः। तदेतस्य ते भर्तुः समक्षं निर्यातितो हस्तनिक्षेपः। तद्विसर्जयितुमिच्छामि। उपरुध्यते ममाश्रमधर्मः।)

Ascetic woman : This boy Āyus who has gone through his studies have now become fit to wear armour. Hence I have returned my charge in the presence of your lord. Now I wish to be excused. My duties at the hermitage are getting delayed.

उर्वशी–चिरस्स अज्जं देक्खिअ अहिअदरं अवितिण्हम्हि। ण सक्कुणोमि विसज्जिदुं। अण्णय्यं उण उवरोहिदुं। ता गच्छदु अज्जा पुणोदंसणाअ। (चिरस्यार्यां दृष्ट्वाधिकतरमवितृष्णास्मि। न शक्नोमि विसृष्टुम्। अन्याय्यं पुनरुपरोद्धुम्। तद्गच्छत्वार्या पुनर्दर्शनाय।)

Urvaśī : Since I am your venerable self after a long time I am more eager to detain you. I am unable to send you away. But it is improper to detain you. Hence revered lady may depart to be seen again.

राजा–अम्ब भगवते च्यवनाय मां प्रणिपातय।

King : Mother inform my salutations to sage Cyavana.

तपासी– एव्वं भोदु। (एवं भवतु।)

Ascetic women : Be it so.

कुमारः–आर्ये यदि सत्यमेव निवर्तसे तदा मामप्याश्रमं नेतुमर्हसि।

Boy : O venerable lady if you are really going back to the hermitage take me too along with you.

राजा–अयि वत्स उषितं त्वया पूर्वस्मिन्नाश्रमे। द्वितीयमध्यासितुं तव समयः।

King : O child you have already lived in the first stage of your life. It is now time for you to commence the second.

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तापसी–जादु गुरुणो वअणं अणुचिट्ठे। (जात, गुरोर्वचनमनुतिष्ठ।)

Ascetic women : Child, obey the words of your father.

कुमारः–तेन हि

यः सुप्तवान्मदङ्के शिखण्डकण्डूयनोपलब्धसुखः।
तं मे जातकलापं प्रेषय मणिकण्ठकं शिखिनम् ।। १३ ।।

Boy : Then,

Send me my peacock called Maṇikaṇṭha that has grown a plumage and that used to rest on my lap experiencing delight when caressed on the crest. (13)

तापसी–(विहस्य।) **एव्वं करेमि। सत्थि भोदु तुम्हाणं।** (एवं करोमि। स्वस्ति भवतु युष्मभ्यम्।) (इति निष्क्रान्ता।)

Ascetic woman : (Laughing) I shall do so, may you all be happy. (Exit)

राजा–कल्याणि

अद्याहं पुत्रिणामग्र्यः सत्पुत्रेणामुना तव।
पौलोमीसंभवेनेव जयन्तेन पुरंदरः।। १४ ।।

King : O blessed me,

With the noble son of you I have become the foremost among the blessed fathers as Indra is by his son Jayanta born of Paulomī. (14)

(उर्वशी स्मृत्वा रोदिति।)

(Urvaśī weeps remembring something)

विदूषकः–किं णु खु तत्तहोदी एक्कवदे अस्सुमुही संवुत्ता। (किं नु खलु तत्रभवत्येकपदेऽश्रुमुखी संवृत्ता।)

Vidūṣaka : Why is that the noble lady has become filled with tears, suddenly?

राजा–(सावेगम्)

किं सुन्दरि प्ररुदितासि ममोपपन्ने
वंशस्थितेरधिगमान्महति प्रमोदे।

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पीनोन्नतस्तनविसर्पिभिरानयन्ती

मुक्तावलीविरचनापुनरुक्तिमस्रैः ।। १५ ।।

King : (With concern)

When I am enjoying the greatest bliss by obtaining a means to perpetuate my race O beautiful one why do you weep causing the duplication of placing a wreath of pearls by your tears flowing along your copious and elevated breast. (15)

(बाष्पमस्याः प्रमार्ष्टि ।)

(Wipes her tears)

उर्वशी–सुणादु महाराओ। मढमं उण पुत्तदंणेण विसुमरिदम्हि। दाणिं महिन्दसंकित्तणेण सुमरिदा समओ मह हिअअं आआसेदि। (शृणोतु महाराजः। प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि। इदानीं महेन्द्रसंकीर्तनेन स्मारितः समयो मम हृदयमायासयति ।)

Urvaśī : May the king listen to me. First I had forgotten on seeing the son. Now that the name of Mahendra had been mentioned the condition that he has imposed on me grieves my heart.

राजा–कथ्यतां समयः।

King : Tell me the condition.

उर्वशी–अहं पुरा महाराअगहिदहिअआ महिन्देण आणत्ता। (अहं पुरा महाराजगृहीतहृदया महेन्द्रेणाज्ञापिता ।)

Urvaśī : Formerly when I was captivated by your majesty I was given an order by Indra.

राजा–किमिति।

King : What was the order?

उर्वशी–जदा सो मम पिअसहो राएसी तुइ समुप्पण्णस्स वंसकरस्स मुहं पेक्खिस्सदि तदा तुए भूओवि मम समीवं आअन्तव्वंति। तदो मए महाराअविओभीरुदाए जादमेत्तो तव्व विज्जागमणिमित्तं भवअदो चवणस्स

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अस्समपदे एसो पुत्तओ अज्जाए सच्चवदीए हत्थे अप्पआसं णिक्खित्तो। अज्ज पिदुणो आराहणसमत्थो संवुत्तोत्ति कलअन्तीए णिज्जादिदो मे दीहाऊ। ता एत्तिओ मे महाराएण संवासो। (यदा स मम प्रियसखो राजर्षिस्त्वयि समुत्पन्नस्य वशंकरस्य मुखं प्रेक्षिष्यते तदा त्वया भूयोऽपि मम समीपमागन्तव्यमिति। ततो मया महाराजवियोगभीरुतया जातमात्र एव विद्यागमनिमित्तं भगवतश्च्यवनस्याश्रमपदे एष पुत्र आर्यायाः सत्यवत्या हस्तेऽप्रकाशं निक्षिप्तः। अद्य पितुराराधनसमर्थः संवृत्त इति कलयन्त्या निर्यातितो मे दीर्घायुः। तदेतावान्मे महाराजेन संवासः।)

Urvaśī : When that royal sage, my close friend happens to see the face of a son born to you, you should come back to me." Therefore apprehending separation from you, as soon as the son was born I secretly placed him in the charge of venerable Satyavatī in the hermitage of Cyavana under the plea of his education. Today when she thought that he is fit to serve his father, my long-lived son was restored to me. So my stay with your highness is now over.

(सर्वे विषादं रूपयन्ति।)

(All gesticulate sorrow)

राजा–(सनिःश्वासम्।) **अहो सुखप्रत्यर्थिता दैवस्य।**

आश्वासितस्य मम नाम सुतोपलब्ध्या
सद्यस्त्वया सह कृशोदरि विप्रयोगः।
व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या
वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम्।। १६ ।।

King : (Sighing) O the forutnes are met with the oppositions of fate.

When I was comforted by the acquisition of a son, suddenly there occurs this separation from you, O slender bodied girl a tree which has been saved from the extreme heat by the showers of the first cloud is caught by the fire of lightning as it were. (16)

विदूषकः–**अअं सो अत्थो अणत्थाणुबन्धी संवुत्तो। संपदं तक्केमि**

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तत्तभवदा वक्कलं गेण्हिअ तवोवणं गन्दव्वंत्ति। (अयं सोर्थोऽनर्थानुबन्धी संवृत्तः। सांप्रतं तर्कयामि तत्रभवता वल्कलं गृहीत्वा तपोवनं गन्तव्यमिति।)

Vidūṣaka : So this incident has given rise to a series of calamities. I guess that it is proper for you to put on bark garments and to repair to the penance grove.

उर्वशी–मंपि मन्दभाइणि किदविणस्स पुत्तस्स लाभाणन्तरं सरगारोहणेण अवसिकज्जं महाराओ समत्थेदि। (मामपि मन्दभागिनीं कृतविनयस्य पुत्रस्य लाभानन्तरं स्वर्गारोहणेनावसितकार्या महाराजः समर्थयते।)

Urvaśī : I guess that the king considers me unfortunate that I am, as one who have achieved her mission after having got back our son before my departure to heaven.

राजा–सुन्दरि मा मैवम्।

न हि सुलभवियोगा कर्तुमात्मप्रियाणि
प्रभवति परवत्ता शासने तिष्ठ भर्तुः।
अहमपि तव सूनावायुषि न्यस्तराज्यो
विचरितमृगयूथान्याश्रयिष्ये वनानि।। १७ ।।

King : O beautiful girl, say not so!

Those who are dependent on others are unable to do things as they desire. You obey the orders of your lord. As for me, having entrusted the kingdom to the care of your son Āyus, I shall resort to the forests in which roam the herds of deer. (17)

कुमारः–नार्हति तातः पुंगवधारितायां धुरि दम्यं नियोजयितुम्।

Boy : Father, you should not put the yoke on a young bullock what is fit to be drawn by an ox.

राजा–अयि वत्स

शमयति गजानन्यानन्धद्विपः कलभोऽपि स–
न्भवति सुतरां वेगोदग्रं भुजङ्गशिशोर्विषम्।
भुवमधिपतिर्बालावस्थोऽप्यलं परिरक्षितुं
न खलु वयसा जात्यैवायं स्वकार्यसहो भरः।। १८ ।।

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King : Dear boy,

The cub of a lordly elephant could overpower common elephants, the poison of a young cobra is quick is circulaton. Though young a king is competent to protect the earth. It is not age that enables one to perform what is required, but the class.

लातव्य मद्वचनादामात्यपरिषदं ब्रूहि संभ्रियतामायुषो राज्याभिषेक इति।

Lātavya inform at my bidding to the assembly of ministers—"Let preparations be made for the coronation of Āyus".

कञ्चुकी–यदाज्ञापयति देवः। (इति दुःखितो निष्क्रान्तः।)

Chamberlain : As your majesty commands. (Exit with sorrow).

(सर्वे दृष्टिप्रविघातं रूपयन्ति।)

(All gesticulate that their vision is blinded)

राजा–(आकाशमवलोक्य।) **किं नु खलु निरभ्रे विद्युत्संपातः।**

King : (Looking at the sky) Why this lightning from a cloudless sky!

उर्वशी–(विलोक्य।) **अम्भो भअवं णारदो।** अहो भगवान्नारदः।

Urvaśī : (Observing) Ah, it is the revered Nārada.

राजा–अये भगवान्नारदः। य एषः

गोरोचनानिकषपिङ्गजटाकलापः
संलक्ष्यते शशिकलामलवीतसूत्रः।
मुक्तागुणातिशयसंभृतमण्डनश्री–
र्हैमप्ररोह इव जङ्गमकल्पवृक्षः।। १९ ।।

King : Oh It is the revered Nārada. He—

With his matted lock tawny with the streaks of gorocanā and his sacred thread as white as the digit of a moon appears like a Kalpa tree on the move possessed of golden branches decorated with the best wreath of pearls. (19)

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अर्घ्यमस्मै ।

Bring me the articles of worship.

उर्वशी–(यथोक्तमादाय) **इअं भअवदो अरिहणा।** (इयं भगवतेऽर्हणा।) Urvaśī : (Taking the said materials) Here are the materials for the worship of the venerable sage.

(ततः प्रविशति नारदः।)

(Then enter Nārada)

नारदः–**विजयतां मध्यमलोकपालः।**

Nārada : May the lord of the middle world be victorious.

राजा–(उर्वशीहस्तादर्घ्यमादायावर्ज्य।) भगवन्नभिवादये।

King : (Takes from the hands of Urvaśī the materials and offering the same to Nārada) O venerable sage I salute you.

उर्वशी–**भअवं पणमामि।** (भगवन्प्रणमामि।)

Urvaśī : Venerable sir, I bow to you.

नारदः–**अविरहितौ दम्पती भूयास्ताम्।**

Nārada : May the couple be inseparable.

राजा–(आत्मगतम्) **अपि नामैवं स्यात्।** (प्रकाशम्। कुमारमाश्लिष्य।) **वत्स भगवन्तमभिवादयस्व।**

King : (To himself) Could it be like that (Aloud embracing the boy) child, salute the divine sage.

कुमारः–**भगवन्नौर्वशेय आयुः प्रणमति।**

Boy : O venerable sage, Āyus, the son of Urvaśī salutes you.

नारदः–**आयुष्मानेधि।**

Nārada : May you long-lived me proper.

राजा–**अयं विष्टरोऽनुगृह्यताम्।**

King : Let this seat be honoured by you. (Nārada sits on it)

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(नारदः तथोपविष्टः।)

(सर्वे नारदमनूपविशन्ति।)

(All sit after Nārada is seated).

नारदः–राजन् श्रूयतां महेन्द्रसंदेशः।

Nārada : O king, hear the message of Indra.

राजा–अवहितोऽस्मि।

King : I am all attention.

नारदः–प्रभावदर्शी मघवा वनगमनाय कृतबुद्धिं भवन्तमनुशास्ति–

Nārada : Indra who could foresee things by his prowess desires you who have formed a resolution to retire to the forest—

राजा–किमाज्ञापयति।

King : What does he command?

नारदः–त्रिकालदर्शिभिर्मुनिभिरादिष्टः सुरासुरसंगरो भावी। भवांश्च सांयुगीनः सहायो नः। तेन त्वया न शस्त्रं संन्यस्तव्यम्। इयं चोर्वशी यावदायुस्तव सहधर्मचारिणी भवत्विति।

Nārada : Sages who could forsee into the past, present and future have foretold an impending war between the gods and demons. You are our benefactor in war. Hence you should not throw away your weapon. This Urvaśī here should be your partner while you live.

उर्वशी–(अपवार्य।) अम्महे सल्लं मे हिअआदो अवणीदं विअ। (अहो शल्यं मे हृदयादपनीतमिव।)

Urvaśī : (Aside) Ah, an arrow has been taken off as it were, from my heart.

राजा–परवानस्मि देवेश्वरेण।

King : I am at the disposal of the lordly gods.

नारदः–युक्तम्।

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त्वत्कार्यं वासवः कुर्यात्त्वं च तस्येष्टमाचरेः।
सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा।। २० ।।

Nārada : Good.

Indra should be of service to you and you should act according to his wishes. The sun kindles the fire and the fire the sun with heat. (20)

(आकाशमवलोक्य।) **रम्भे उपनीयतां स्वयं महेन्द्रेण संभृतः कुमारस्यायुषो यौवराज्याभिषेकः।**

(Looking into the sky) Oh, Rambhā, bring here the material for the coronation of prince Āyus as the heir-apparent.

(प्रविष्टा यथोक्तहस्ता अप्सरसः।)

(Enter nymphs with the said materials.)

अप्सरसः—भअवं इमे अभिसेअसंभारा। (भगवन्नेतेऽभिषेकसंभाराः।)

Nymphs : Revered sir, here are the materials for the coronation.

नारदः—उपवेश्यतामायुष्मान्भद्रपीठे।

Nārada : Seat the long-lived one on the auspicious seat.

रम्भा—इदो वच्छ। (इतो वत्स।) (इति कुमारमुपवेशयति ।)

Rambhā ; Come here child (seats the prince).

नारदः—(कुमारस्य शिरसि कलशमावर्ज्य।) **रम्भे निर्वर्त्यतां शेषो विधिः।**

Nārada : (Pouring the pot on the head of the boy) O Rambhā, complete the rest of the ceremony.

रम्भा—(यथोक्तं निर्वर्त्य।) **वच्छ पणम भअवन्तं मादापिदरे अ।** (वत्स प्रणम भगवन्तं मातापितरौ च।) Rambhā : (Having done as directed) child, you bow to the sage and your parents.

(कुमारः यथाक्रमं प्र[illegible])

(Kumāra bows according to the rank of persons)

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नारदः–स्वस्ति भवते।

Nārada : May you be blessed.

राजा–कुलधुरंधरो भव।

King : Be the foremost in the family.

उर्वशी–पितुराराधयिता भव।

Urvasī : Earn the favour of your father.

(नेपथ्ये वैतालिकौ ।)

(Two bards behind the curtain)

प्रथमः–पिदुणो आराधइत्तओ होहि। (विजयतां युवराजः।)

अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेरिवेन्दु–
र्बुध इव शिशिरांशोर्बोधनस्येव देवः।
भव पितुरनुरुपस्त्वं गुणैर्लोककान्तै–
रतिशयनि समाप्ता वंश एवाशिषस्ते।। २१ ।।

First : May the heir-apparent be victorious.

Like the celestial sage Atri to Brahman, like moon to Atri, like Budha to moon, like Purūravas to Budha, so do you become like your father by your popular qualities. In your great race all blessings indeed been fulfilled. (21)

द्वितीयः–

तव पितरि पुरस्तादुन्नतानां स्थितेऽस्मि–
न्स्थितिमति च विभक्ता त्वय्यनाकम्प्यधैर्ये।
अधिकतरमिदानीं राजते राजलक्ष्मी–
र्हिमवति जलधौ च व्यस्ततोयेव गङ्गा ।। २२ ।।

Second : Like the Ganges with its waters shared between Himavan and the ocean the royal fortune now appears the more beautiful distributed between this your father who stands at the heard of the great, and you abiding by your duty and of unshaken fortitude. (22)

अप्सरसः–(उर्वशीमुपेत्य।) **दिट्ठिआ पुत्तस्स जुवराअसिरीए भत्तुणो अविरहेण वड्ढसि।** (दिष्ट्या पुत्रस्य युवराजश्रिया भर्तुरविरहेण वर्धसे।)

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Nymphs. (Approaching Urvaśī) You prospers fortunately because of these positions of the heir apparent conferred on your son and on being permitted to stay with your husband.

उर्वशी–साहारणो एसो अब्भुदओ। (कुमारं हस्ते गृहीत्वा।) **एहि वच्छ जेट्ठमादरं अभिवन्देहि।** (साधारण एषोऽभ्युदयः। एहि वत्स ज्येष्ठमातरमभिवन्दस्व।)

Urvaśī : This good luck seems to be common for all of us. (Taking the boy by the hand)

(कुमारः प्रतिष्ठते।)

(Boy moves from his place)

नारदः–तिष्ठ समये तत्रभवत्याः समीपं गच्छसि।

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते।
अभिषिक्तं महासेनं सैनापत्ये मरुत्वता।। २३ ।।

Nārada : Wait, you shall go to her ladyship presently—

The splendour of the coronation of Āyus as heir-apparent reminds me of the installation of Mahāsena as commander-in-chief of the army of gods by Indra.

राजा–एवमनुगृहीतो भगवता कथं न योग्यो भविष्यति।

King : How could one be an unworthy person when thus favoured by you?

नारदः–किं ते भूयः पाकशासनः प्रियं करोतु ।

Nārada : What more favour can be done by Indra for you.

राजा–यदि मे मघवा प्रसन्नः किमतः परमिच्छामि। तथापीदमस्तु।

King : It Indra is pleased with me what more can I wish for. Still let me have this.

(भरतवाक्यम्।)

(Benediction)

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परस्परविरोधिन्योरेकसंश्रयदुर्लभम्।
संगतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम्।। २४।।

May there ever be the union between the wealth and learning which are at variance with each other, for the welfare of the good.

(इति निष्क्रान्ताः सर्वे।)

(Exeunt Omnes)

इति पञ्चमोऽङ्कः।

End of Act V

।। समाप्तमिदं विक्रमोर्वशीयं नाटकम्।।

Here ends the drama Vikramorvaśīya.

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परिशिष्टम्

[चतुर्थाङ्कगतानि रङ्गनाथपठितानि प्राकृतपद्यादीनि।]

[Translation of the Prakrt passages found in Act IV according to the version of Ranganātha)
[vide-Edn by M.R. Kale]

पृ० पं. १–

(नेपथ्ये सहजन्याचित्रलेखयोः प्रावेशिक्याक्षिप्तिका।)

P. 178L. (Behind the curtain, an Ākṣiptikā song introducing Sahajanyā and Citralekhā.

पिअसहिविओअविमणा सहिसहिआ वाउला समुल्लवइ।
सूरकरफसविअम्मिअतामरसे सरवरुच्छङ्गे।।
प्रियसखीवियोगविमनाः सखीसहिता व्याकुला समुल्लपति।
सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ।। १ ।।

Worried due to the separation of dear friend, Citralekhā sits of the bank of a lake where the lotuses are blooming by the touch of the rays of the sun. (1)

(ततः प्रविशति सहजन्या चित्रलेखा च।)

Then enter Sahajanyā and Citralekhā.

चित्रलेखा–(प्रवेशानन्तरे द्विपदिकया दिशोऽवलोक्य)

सहअरिदुक्खालिद्धअं सरवरअम्मि स्निणद्धअम्।
वाहोबग्गिअणअणअं तम्मइ हसं जुअलअम्।।
सहचरीदुःखालीढं सरोवरे स्निग्धम्।
अविरलवाष्पजलार्द्रं ताम्यति हंसीयुगलम्।। २ ।।

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Citralekhā : (On entering looks at the quarters with a dvipadikā song). In the lake a pair of female swans grieved due to the separation of the friend are lamenting with their eyes flooded with tears. (2)

पृ० 182 पं. ७–(अनन्तरे जम्भलिका।)

सहअरिदुक्खालिद्धअं सरवरअम्मि स्निणिद्धअम्।
अविरलवाहजलोल्लअं तम्मइ हंसीजुअलअम्।।

सहचरीदु:खालीढं सरोवरे स्निग्धम्।
अविरलबाष्पजलार्द्रे ताम्यति हंसीयुगलम्।। ३ ।।

P. 162 L-7 (Here after a Jambhalikā song)

Two female swans worried and pained by separation are seen lamenting in a lake shedding profuse tears. (3)

सहजन्या–**सहि अत्थि कोवि समागमोवाओं।** (सखि अस्ति कोऽपि समागमोपाय:।)

Sahajanyā : Friend is there any means for union?

चित्रलेखा–**गोरीचरणराअसंभव संगममणि वज्जिअ कुदो से समागमोवाओ।**
(गौरीचरणरागसंभवं संगममणिं वर्जयित्वा कुतोऽस्या:समागमोपाय:।)

Citralekhā : Except for the jewel of union procured from the feet of Gauri, what other means is there?

पृ.पं. ११–(अनन्तरे खण्डधारा।)

चिन्ता दुम्मिअमाणसिआ सहअरिदंसणलालसिआ।
विअस्रिअकमलमणोहरए विहरइ हंसौ सरवरए।।

चिन्तादूनमानसा सहचरीदर्शनलालसा।
विकसितकमलमनोहरे विहरति हंसी सरोवरे।। ४ ।।

P. 182 L.-11 (Hereafter a Khaṇḍadhārā song)

The female swan flirts on the lake with worried mind and eager to see the companion while the lotuses are blooming. (4)

पृ.पं. १ (नेपथ्ये पुरूरवस: प्रावेशिक्याक्षिसिका।)

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गहनं गजेन्द्रनाथः प्रियाविरहोन्मादप्रकटितविकारः।

विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः।। ५ ।।

गहणं गइन्दणाहो पिअविरहुम्माअपअलिअविआरो।

विसइ तरुकुसुमकिसलअभूसिअणिअदेहपब्भारो।।

P. 184. L. 1 (Behind the scenes Ākṣiptikā song introducing Purūravas)

With his huge body decked with the flowers of trees and tender leaves the lord of elephants enters of forest with his pangs of separation for his consort being evident. (5)

पृ.प. ४–

लोष्टं गृहीत्वा हन्तुं धावन्। अनन्तरे द्विपदिकया दिशोऽवलोक्य।)

हिअआहिअपिअदुक्खओ सरवरए धुदपक्खआ।

वाहोवग्गिअणअणओ तम्मइ हंसजुआणओ।।

हृदयाहितप्रियादुःखः सरोवरे धुतपक्षः।

व्याधापवल्गितनयनस्ताम्यति हंसयुवा।। ६ ।।

P. 184. L. 1 : (Picking up a clod of earth and running to attack with it)

An young swan shaking his wings, making evident his feeling for the consort and with flooded eyes wails in his lake. (6)

पृ.पं. ९ (इति मूर्छितः पतति। पुनर्द्विपदिकयोत्थाय निःश्वस्य।)

मइ जाणिअ मिअलोमणि णिसअरु काइ होइ।

जाव णु णवतडिसामल धाराहरु वरिसेई।

मया ज्ञातं मृगलोचनां निशाचरः कोऽपि हरति।

यावन्नु नवतडिच्छ्यामलो धाराधारो वर्षति।। ७ ।।

P. 184 L-9 (Thus he falls down in a swoon. Again regaining consciousness with a Dvipadikā song)

I thought that a demon has stolen my beloved while the fresh thundering dark cloud is showering. (7)

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पृ. पृं २–(अनन्तरे चर्चरी।)

जलहर संहर एहु कोपमि आढत्तओ
अविरलधारासारदिसामुहकुन्तओ।
ए मइं पुहविं भमन्ते जइ पिअं पेक्खिहिमि
तच्छे जं जु करीहसि तं तु सहीद्दिमि।।

जलधर संहरात्र कोपमाज्ञप्तः
अविरलधारासारदिशामुखकान्तः।
ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षिष्ये
तदा यद्यत्करिष्यसि तत्तत्सहिष्ये।। ८ ।।

P. 186 L-2 (Hereafter a Carcarī song)

O rain cloud restrain your anger with your dense clouds, and if I could see my sweet-heart while wandering I shall endure whatever you do. (8)

पृ. पृं ५–प्रत्यादिशामि। (अनन्तरे चर्चरी।)

गन्धुमाइअमहुअरगीएहिं
वज्जन्तेहिं परहुअतूरेहि।
पसरिअपवणुव्वल्लिअपल्लवणिअरु
सुललिअविविहपआरहिं णच्चइ कप्पअरु।।

गन्धोन्मादितमधुकरगीतै–
र्वाद्यमानैः परभृततूर्यैः।
प्रसृतपवनोद्वेल्लितपल्लवनिकरः
सुललितविविधप्रकारैर्नृत्यति कल्पतरुः।। ९ ।।

P. 186 L-5 (A carcarī song after the word 'Pratyādiśāmī' meant for the song of intoxicated bees and singing cuckoos to the tune of musical instruments, waving its clusters of foliages in the blowing gale. (9)

(इति नर्तित्वा।)

(Dancing as such)

पृ. पं. ११–अन्वेषयामि–(पाठस्यान्ते भिन्नकः।)

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दइआरहिओ अहिअं दुहिओ विरहाणुगओ परिमन्थरओ।
गिरिकाणणए कुसुमुज्जलए गअजूहवई तह झीणगई।।

दयितारहितोऽधिकं दुःखितो विरहानुगतः परिमन्थरः।
गिरिकानने कुसुमोज्ज्वले गजयुथपतिस्तथा क्षीणगतिः।। १० ।।

P. 186 L-11 (A bhinnaka song)

The leader of the flock of elephants grieved much and in a languid manner, moves with slow gait in the wild forests decorated with flowers. (10)

(अनन्तरे द्विपदिकया परिक्रम्यावलोक्य च सहर्षम्।)

(Turning around with a dvipadikā song and observing with delight).

पृ.पं. ३– (अनन्तरे खण्डकः।)

संपत्तविसूरणओ तुरिअं परवारणओ।
पिअतमदंसणलालसओ गअवरु विम्हिअमाणसओ।।

संप्राप्तखेदस्त्वरितं परवारणः।
प्रियतमादर्शनलालसो गजवरो विस्मितमानसः।। ११ ।।

P. 190 L-3. (A Khaṇḍaka song follows)

The lord of elephants moves about in haste with worry, with a feeling overcome by wonder on account of his eagerness to overcome the enemy elephant with a view to see his beloved. (11)

(तेन खण्डकान्तरे चर्चरी)

(A Carcarī song after the Khaṇḍaka)

बहिण पै इअ अब्भत्थिअमि आअक्खहि मं ता
एत्थ अरण्णे भमन्ते जइ तुअ दिट्ठी सा महु कान्ता।
णिसम्महि मिअङ्कसरिसे वअणे हंसगई
ए चिण्हे जाणिहिसि आअक्खिउ तुज्झ मई।।

बर्हिण परमित्यभ्यर्थये आचक्ष्व मम ताम्
अत्रारण्ये भ्रमता यदि त्वया दृष्टा सा मम कान्ता।

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निशामय मृगाङ्कसदृशेन वदनेन हंसगतिः
अनेन चिह्नेन ज्ञास्यस्याख्यातं तव मया।। १२ ।।

O Peacock tell her about my news, in case you see her wandering in this forest, with the gait of a swan and possesing the moon-like face with these mark you will be able to recognise her. (12)

(चर्चरिकयोपविश्य। अञ्जलिं बद्धा।)

(Sitting down after a carcarī song and joining his palms)

पृ.पं. ६-(चर्चरिकया विलोक्य।)

पृ.पं. १४-(अनन्तरे खुरकः)

विज्जज्झरकाणणलीणओं दुक्खत्रिणिग्गहबाहुपीडओ।
दूरोसारिअहिअआणन्दओ अम्बरमाणे भमइ गइन्दओ।।

विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः।
दूरोत्सारितहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः ।। १३ ।।

P. 190 L-6 (With the Carcarī song gazing)

P. 190 L-6 (Hereafter a Khuraka dance song)

Here a lordly elephant is moving in the forest of Vidyādharas shedding tears of sorrow and as such the mental peace gone far away as if it were measuring the sky. (13)

(खुरकान्ते चर्चरी।)

(A Carcarī song after the Khuraka form of dance).

हल्ले हल्ले

परहुअ पहुरपलाविणि कन्ति णन्दणवण सच्छन्द भमन्ति।
जइ पइं पिअअम सा महु दिट्ठी ता आअक्खहि महु परपुट्ठि।।

परभृते मधुरप्रलापिनि कान्ते नन्दनवने स्वच्छदं भ्रमन्ति।
यदि परं प्रियतमा सा मम दृष्टा तर्ह्याचक्ष्व मम परपुष्टे।। १४ ।।

Dear Cuckoo with sweet warblings, soaring through the Nandana forest at will, if you have noticed that beloved of mine, please all me. (14)

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(एतदेव नार्तित्व वलन्तिकयोपसृत्य जानुभ्यां स्थित्वा।) भवति।

Dancing to the tune and approaching with folded knees) O madam.

पृ.पं. ५-(वामकेन किंचिद्वलित्वा। आकाशे।)

पृ.पं. १३-सुखमास्तां भवती। साधयामस्तावत्। (उत्थाय द्विपदिकया परिक्रम्यावलोक्य च।) अये दक्षिणेन वनधारां प्रियाचरणनिक्षेपशंसी नूपुरशब्दः। यावदेनमनुगच्छामि। (परिक्रभ्य।)

P. 192 L-5 (With a gentle turn in position. (In the sky)

P. 192 L-13. Madam, be seated in comfort. Let us depart. (Rising and turning with a Dvipadikā song and looking) There is the sound of the anklets to the right of thick forest line. I shall just follow this sound. (Turning)

पिअअमविरहकिलामिअबअणओ अविरलवाहजलाउलणअणओ।
दूसहदुक्खुविसंठुलगमणओ पसरिअउरुतावदिविअङ्गओ।
अहिअं दुम्मिअमाणसओ दरिअं गओ काणणं परिभमइ गइन्दओ।।

प्रियतमाविरहक्लान्तवदनः अविरलबाष्पजलाकुलनयनः।
दुःसहदुःखविसंष्ठुलगमनः प्रसृतगुरुतापदीसाङ्गः।
अधिकं दूरमानसो दरीं गतः कानने परिभ्रमति गजेन्द्रः ।। १५ ।।

The lordly elephant moves about the forest and enters a cave with an absent mind, with his face fatigued by the separation from his beloved, shedding profuse tears from the flooded eye, movement faltered by unbearable sorrow and his body heated by excessive pain. (15)

(इति ककुभेन षडुपभङ्गाः।) अनन्तरे द्विपदिकया दिशोऽवलोक्य।)

(He repeats the six divisions of the verse in the Kakubha mode) (Looking at the quarter with a Dvipadikā song)

पिअकरिणीविच्छइअओ गुरुसोआणलदौविअओ।
बाहजलाउललोअणओ करिवरु भमइ समाउलओ।।

प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः।
बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः।। १६ ।।

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The leader of elephant moves about with tearful eyes on account of separation from the consort, and pained excessively by grief. (16)

पृ.१६४ ९–(उपविश्य चर्चरी।)

रे रे हंसा किं गोइज्जइ। रे रे हसं किं गोप्यते। (इति नर्तित्वा उत्थाय।)

P. 194 L-9. (sitting, continues a Dvipadikā song) O swan why are you concealing it? (Dancing and rising)

पृ. १६४ पं. १३–(चर्चरी।)

गइअणुसार मइ लक्खिज्जइ। गत्यनुसारेण मया लक्ष्यते। (चर्चरिकयोपसृत्याञ्जलिं बध्द्वा।)

(A Carcarī song)

P. 194 L-13 I notice that you are imitating her gait. (Approaching with the Carcarī song and closing his palms).

पृ. १६४ पं. १३–(पुनश्चर्चरी।)

कंइ पंइ सिक्खिउ ए गइलालस सा पइं दिट्ठी जहणभरालस।।

कस्मात्त्वया शिक्षितमेतद्गतिलालस सा परं दृष्टा जघनभरालसा।। १७ ।।

P. 196 L-3 Cacarī song agin.

From where did you learn the gait which sweet, did you set her moving with heavy hips. (17)

(पुनर्चरी। 'हंस प्रयच्छ' इत्यादि पठित्वा द्विपदिकया निरूप्य। विहस्य।)

(Again a Carcarī song. Repeats 'हंस पयछ' etc, looking with Dvipadikā and laughing.)

पृ. १६६ पं. ५–

(अनन्तरे कुटिलिका।) **मम्मररणिअमणोहरए।** भर्मररणिमनोहरे

(मल्लघटी) **कुसुमिअतरुवरपल्लविए।** कुसुमिततरुवरपल्लविते।

(चर्चरी) **दइआविरहुम्माइअओ काणणे भमइ गइन्दओ।।**

दयिताविरहोन्मादितः काननें भ्रमति गजेन्द्रः।। १८ ।।

P. 196 L-5 A Kuṭilaka dance, Mallaghaṭī song and Carcarī.

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The lordly elephant roams in the forest, which produces the rustling sound of leaves and exhibits foliages with bunches of flowers. (18)

(द्विलयान्तरे चर्चरी।)

(A Carcarī after music and dance)

गोरोअणाकुङ्कुमवण्णा चक्क भणइ मइ।
महुवासर कीलन्ती धणि आ ण दिट्ठी पइ।।
गोरोचनाकुङ्कुमवर्ण चक्र भण माम्।
मधुवासरे क्रीडन्ती धन्या न दृष्टा त्वया।। १९ ।।

O Cakravāka possesing the hue of the pigment of yellow and saffron, tell me, have you not seen her playing in the sportive season of spring? (19)

(चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा)

(Approaching with a Carcarī and kneeling)

पृ.पं. ६–(अस्यान्तरे अर्धद्विचतुरस्रकः)

एक्कक्कमवड्ढिअगुरुअरपेम्मरसे।
सरे हंसजुआणओ कीलइ कामरसे।।
एकक्रमवर्धितगुरुतरप्रेमरसे।
सरसि हंसयुवा क्रीडति कामरसे ।। २०।।

P. 198 L-8 (In an ardhadvicaturasraka position)

The young swan flirts in the lake of passion with his affection increased all at once. (20)

(चतुरस्रकेणोपेत्याञ्जलिं बद्ध्वा।)

(Approaching with Caturasraka and with folded palms)

पृ.पं. १३–(नागराजस्तिष्ठति।)

(कुटिलिका।) **करिणीविरहसंतायिअओ।** करिणीविरहसंतापितः।

(मल्लघटी) **काणणे गन्थुद्धअमहुअरु ।।** कानने गन्धोद्धतमधुकरः।। २१ ।।

P 198 L-13 (A Kuṭilika song)

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Kuṭilika : There is the female elephant worried by pangs of separation.

Mallaghaṭi : With the black bees hovering about attracted by the smell of his rut. (21)

पृ. २०० पं. ३–(स्थानकेनावलोक्य।)

पृ. २०० पं. ३–(अनन्तरे चर्चरी।)

हइं पैं पुच्छमि आअक्खहि गअवरु ललिअपहारेणासिअतरुवरु।
दूरविणिज्जिअससहरकन्ती दिट्ठी पिण पैं संमुहजन्ती।।

अहं त्वां पृच्छामि आचक्ष्व गजवर ललितप्रहारेण नाशिततरुवर।
दूरविनिर्जितशशधरकान्तिर्दृष्टा प्रिया त्वया संमुखं यान्ती।। २२ ।।

P. 200 L-3 (Standing in the Sthānaka position and gaging)

P. 200 L-3 A Carcarī song follows.

O Lordly elephant I am asking you, O elephant who has destroyed trees with your charming strikes, have you seen her moving about, the one who has surpassed the beauty of the moon? (22)

पृ. २०२ पं. २–(अनन्तरे खण्डिका।)

पसरिअखरखुरदारिअमेइणि वणगहणे अविचल्लु।
परिसप्पइ पेच्छह लीणो णिअकज्जुज्जुओ कोलु।।

प्रसृतखरखुदारितमेदिनिर्वनगहनेऽविचलः।
परिसर्पति पश्यत लीनो निजकार्योद्युतः कोलः।। २३ ।।

P. 202 L-2 (A Khaṇḍikā follows)

Here moves about a courageous boar in the dense forest hitting the ground with his hard hoof and earnestly pursuing his business. (23)

पृ. २०२ पं. ६--(अनन्तरे चर्चरी)

फलिहसिलाअलणिम्मलणिब्भरु बहुबिहकुसुमविरइअसेहरु।
किंणरमहुरुग्गौअमणोहरु देक्खावहि महु पिअअम महिहरु।।

स्फटिकशिलातलनिर्भरनिर्मल बहुविधकुसुमविरचितशेखर।
किंनरमधुरोद्गीतमनोहर दर्शय मम प्रियतमां महीधर।। २४ ।।

P. 202 L-6 (A Carcarī follows)

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O mountain peak being bright like crystal slabs, a crest with variegated flowers and charming on account of the song of divine beings. (24)

(चर्चरिकयोपसृत्याञ्जलिं बद्ध्वा।)

(Approaching with the Carcarī and joining his palms.)

पृ. २०४ पं० ५– (अनन्तरे कुटिलिका।)

पसौअ पिअअम सुन्दरी एणए खुहिआकरुणविहङ्गमए णए।
सुरसरितौरसमूसुअएणए अलिउलझंकारिए णए।।

प्रसीद प्रियतमे सुन्दरी एनया क्षुभिताकरुणविहङ्गमके नत्या।
सुरसरित्तीरसमुत्सुकैणके अलिकुलझंकारिते नदि।। २५ ।।

P. 204 L-5 (Here Kuṭilika song)

Be pleased by this adoration to dear lovely river, having a stage on your bank and having the sound of humming bees. (25)

(कुटिलिकान्तरे चर्चरी।)

(A Carcarī after Kuṭilika)

पुव्वदिसापवणाहअकल्लोलुग्गअबाहओ
हंसरहङ्गसङ्खकुङ्कमकआभरणु
करिमअराउलकसणकमलकआवरणु।
वेलासलिलुव्वेल्लिअहत्थदिण्णतालु
ओत्थरइ दसदिस रुन्धेविणु णवमेहआलु।।

पूर्वदिक्पवनाहतकल्लोलोद्गतबाहु–
मेंघाङ्गैर्नृत्यति सललितं जलनिधिनाथः।
हंसरथाङ्गशङ्खकुङ्कुमकृताभरणः
करिमकराकुलकृष्णकमलकृतावरणः।
वेलासलिलोद्वेल्लितदत्तहस्ततालो–
ऽवस्तृणाति दशदिशो रुद्धा नवमेघकालः।। २६ ।।

The lord of seas dances in a charming manner with the waves of hands upwards is hilarious mood. He has the

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decorations of swans, flamingos conches and saffron and he has in his fold and claps his hands hitting the banks with waves. The new rainy season pervades the quarters. (26)

(चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा।)

(Approaching in Carcarī and Kneeling)

पृ. २०६ पं. ३–(चर्चरी।)

सुरसुन्दरि जहणभरालस पीणुत्तुङ्गघणत्थणि
थिरजोव्वण तणुसरीरि हंसगइ।
गअणुज्जलकाणणे मिअलोअणि भमन्ते
दिट्ठौ पइं तह विरहसमुद्दन्तरे ऊत्तारहि मइं।।

सुरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी
स्थिरयौवना तनुशरीरा हंसगतिः।
गगनोज्ज्वलकानने मृगलोनाभ्रमन्ती
दृष्टा त्वया तद्विरहसमुद्रान्तरादुत्तारय माम्।। २७ ।।

P. 206 L-3 (A Carcarī song)

Hare you noticed that heavenly beauty moving slowly with the weight of her hips, possessing huge and protruding breasts, ever youthful, slender bodied, moving like a swan, wandering about the forest like a deer? You save me to cross over the sea of separation from her. (27)

पृ.पं. ९–(आदास्ये तावदेनम्–) (ग्रहणं नाटयति।)

पणइणिबद्धासाइअओ वाहाउलणिअणअणओ।
गअवइ गहणे दूहिअओ परिभमइ खामिअवअणओ।।

प्रणयिनीबद्धास्वादो बाष्पाकुलनिजनयनः।
गजपतिर्गहने दुःखिताः परिभ्रमति क्षामितवदनः।। २८ ।।

P. 208 L-9 (Gesticulates picking)

The leader of the elephant roams about the forest with a faded countenance being quite emaciated and eyes filled with tears. (28)

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(द्विपदिकयोपसृत्य गृहीत्वा। आत्मगतम्।)

(Approaching with Dvipadikā and picking it up)

पृ. २१० पं. १७–

लए पेक्ख विणु हिअएं भवामि
जइ विहिजोए पुणि तहिं पाविमि।
ता रण्णे विणुकरिमि णिब्भन्ती।
पुण णइ मेल्लइं ताह कअन्ती।।

लते प्रेक्षस्व विना हृदयेन भ्रमामि
यदि विधियोगेन पुनस्तां प्राप्स्यामि।
तदारण्येन विना करोमि निर्भ्रान्ति
पुनर्न प्रवेशयामि तां कृतान्तम्।। २९।।

P. 210 L-17

O creeper I am wandering absent minded. I could get her back due to the turn of fate, I shall take her away from the forest and will never permit her to enter the forest again. (29)

(इति चर्चरिकयोपसृत्य लतामालिङ्गति। ततस्तदीयस्थानमाक्रम्यैव प्रविष्टोर्वशी।)

(Approaching by Carcarikā embraces the creepers, then Urvaśī appears in its place).

पृ. २१२ पं. १३–(अनन्तरे चर्चरी।)

मोरा परहुअ रहङ्ग अलिगअ पब्बअ सरिअ क्रङ्कुम।
तुज्झह कारण रण्ण भमन्ते को ण हु पुच्छिअ मइं रोअन्ते।।

मयूरः परभृद्धंसो रथाङ्गोऽलिर्गजः पर्वतः सरित्कुरङ्गः।
तव कारणेनारण्ये भ्रमता को न खलु पृष्टो मया रुदता ।। ३० ।।

P. 212 L-13 (Again Carcarī)

While I was roaming in the forest because of you, with tears, whom did I not enquire about you, the peacock, the cuckoo, the swan, the cakravāka, the bee, the elephant, the mountain, the river and the deer. (30)

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पृ. २१६ पं. १४–(चर्चरी।)

पाविअसहअरीसंगमओ पुलअपसाहिअअङ्गअओ।
सेच्छपत्तविमाणओ विहरइ हंसजुआणओ।।

प्राप्तसहचरीसंगमः पुलकप्रसाधिताङ्गः।
स्वेच्छाप्राप्तविमानो विहरति हंसयुवा।। ३१।।

P. 216 L-14 (A Carcarī song)

The youthful swan having united with his consort, his limbs getting horripilated and obtaning a balloon at his wish sports at will.

(इति खण्डधारया निष्क्रान्तौ।)

(Exeunt after a Khaṇḍadhārā song)

इति चतुर्थोऽङ्कः।

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श्लोकसूची

अग्रे यान्ति रथस्य	1.4	आ दर्शनात्प्रविष्टा	2.2
अग्रे स्त्रीनखपाटलं	2.7	आभरणस्याभरणं	2.3
अङ्गमनङ्गक्लिष्टं	3.16	आभाति मणिविशेषो	5.4
अचिरप्रभाविलसितैः	4.43	आयुषो यौवराज्यश्रीः	5.23
अदः सुरेन्द्रस्य कृता०	1.17	आरक्तराजिभिरियं	4.5
अद्याहं पुत्रिणाम्नयः	5.14	आलोकयति पयोदान्	4.8
अनिर्देश्यसुखः स्वर्गः	3.18	आ लोकान्तात्प्रतिहत०	2.1
अनीशया शरीरस्य	2.19	आविर्भूते शशिनि तमसा	1.7
अनुपनतमनोरथस्य	3.22	आविलपयोधराग्रं	5.8
अनेन कल्याणि मृणाल०	3.13	आश्वासितस्य मम नाम	5.16
अनेन निर्भिन्नतनुः	5.6	इदं रुणद्धि मां पद्मं	4.21
अपराधी नामाहं	2.21	इदमसुलभवस्तुप्रार्थना०	2.6
अपि दृष्टवानसि मम	4.33	इयं ते जननी प्राप्ता	5.12
अपि वनान्तरमल्प०	4.26	उत्कीर्णा इव वासयनृषु	3.2
अमरमुनिरिवात्रिः	5.21	उदयगूढशशाङ्कमरीचिभिः	3.6
अयं च गगनात्कोऽपि	1.13	उर्वशीसभंवस्यायं	5.7
अयं तस्या रथक्षोभा०	3.11	ऊष्णालुः शिशिरे निषीदति	2.23
अयमचिरोद्गतल्लव०	4.23	ऊरूद्भवा नरसखस्य	1.3
अयमेकपदे तया	4.3	एताः सुतनु मुखं ते	1.10
अवधूतप्रणिपाताः	3.5	एषा मनो मे प्रसभं	1.18
असौ मुखालम्बित०	5.2	कार्यान्तरितोत्कण्ठं	3.4
अस्यान्तिकमायान्ती	4.32	किं सुन्दरि प्ररुदितासि	5.15
अस्याः सर्गविधै प्रजा०	1.8	कुपिता न तु कोपकारणं	4.12
आत्मनो वधमार्हता	5.1	कुसुमशयनं न प्रत्यग्रं	3.10

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कृष्णशारच्छविर्योऽसौ	4.31	पादास्त एव शशिनः	3.20
गतं भयं भीरु सुरारि०	1.5	पुरा नारायणेनेयं	1.14
गूढा नूपुरशब्दमात्र०	3.15	प्रणयिषु वा दाक्षिण्या०	1.2
गोरोचनानिकषपिङ्ग०	5.19	प्रभापल्लवितेनासौ	5.3
णं मे लुलिअपारिजा०	2.13	प्रभालेपी नायं हरि०	4.34
तन्वी मेघजलार्द्रपल्लव०	4.38	प्रियमाचरितं लते	1.16
तया वियुक्तस्य विलग्न०	4.37	प्रियवचनशतोऽपि	2.22
तरङ्गभ्रूभङ्गा क्षुभित०	4.28	बाष्पायते निपतिता	5.9
तव पितरि पुरस्तात्	5.22	मदकल युवतिशशिकला	4.24
तिष्टेत्कोपवशात्प्रभाव०	4.2	मधुकर मदिराक्ष्याः	4.22
तुल्यानुरागपिशुनं	2.14	मन्दारपुष्पैरधिवासितायां	4.35
त्वत्कार्ये वासवः	5.20	मम कुसुमितास्वपि	2.8
त्वद्वियोगोद्भवे तन्वि	4.40	मया नाम जितं यस्य	2.17
त्वयि निबद्धरतेः प्रिय०	4.29	महदपि परदुःखं	4.13
त्वां कामिनो मदनदूतिं	4.11	मामहुः पृथिवीभृतां	4.25
दातुं वा प्रभवसि	3.14	मुञ्चति न तावदस्याः	1.6
देव्या दत्त इति यदि	3.17	मुनिना भरतेन यः	2.18
न तथा नन्दयसि मां	2.15	मृदुपवनविभिन्नो	4.10
नद्या इव प्रवाहो	3.8	मेघश्यामा दिशो दृष्ट्वा	4.14
ननु वज्रिण एव वीर्य०	1.15	यदयं रथसंक्षोभा०	1.11
नवजलधरः संनद्धोऽयं	4.1	यदि हंस गता न ते	4.16
न सुलभा सकलेन्दु०	2.9	यदि हार्दमिदं श्रुत्वा	5.10
न हि सुलभवियोगा	5.17	यदृच्छया त्वं सकृद०	1.9
नितान्तकठिनां रुजं	2.11	यदेवोपनतं दुःखात्	3.31
निषिञ्चन्माधवीमेतां	2.4	यः सुप्तवान्मदङ्के	5.13
नीलकण्ठ ममोत्कण्ठा	4.9	यावत्पुनरियं सुभ्रूः	1.12
पद्भ्यां स्पृशेद्वसुमतीं	4.6	रक्तकदम्बः सोऽयं	4.30
परस्परविरोधिन्यो	5.24	रतिखेदसुप्तमपि मां	4.41
परिजनवनिताकरा०	3.3	रत्नमिति न मम	5.5
पर्युत्सुकां कथयसि	2.16	रथाङ्गनामयिन्वयुतो	5.18
पश्चात्सरः प्रतिगमिष्यसि	4.15	रविमावसते सतां	3.7

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वचोभिराशाजननै०	3.9	सर्वक्षितिभृतां नाथ	4.27
वासार्थं हर संभृतं	2.20	सर्वाङ्गीणः स्पर्शः सुतस्य	5.11
विद्युल्लेखाकनकरुचिरं	4.4	सामन्तमौलिमणिरञ्जित०	3.19
विविक्षुर्यदहं	2.5	सामिअ संभाविआ	2.12
वेदान्तेषु यमाहुरेक०	1.1	सितांशुका मङ्गलमात्र०	3.12
शमयति गजानन्या०	5.18	सूर्याचन्द्रमसौ यस्य	4.19
संगमनीय इति मणिः	4.36	स्फुरता विच्छुरितमिदं	4.42
समर्थये यत्प्रथमं	4.39	हंस प्रयच्छ मे कान्तां	4.17
सरसि नलिनीपत्रेणापि	4.20	हतोष्टरागैर्नयनोद०	4.7
सर्वः कल्ये वयसि यतते	3.1	हृदयमिषुभिः कामस्यान्तः	2.10

चतुर्थाङ्कगता प्राकृतश्लोकाः

एक्कक्कमवड्ढिअगुरुअ०	4.20	पिअंसहिविओअ०	4.1
करिणीविरहसंताविअओ	4.21	पुव्वदिसापवणाहअ०	4.26
गन्धुम्माइअमहुअर०	4.9	फलिहसिलाअल०	4.24
गहणं गइन्दणाहो	4.5	बंहिण पै इअ	4.12
गोरोअणाकुङ्कुमवण्णा	4.19	मइ जाणिअ मिअलोअणि	4.7
चिन्तादुम्मिअमाणसिआ	4.4	मम्मररणिअमणो हरए	4.18
चलहर संहर	4.8	मोरा परहुअ हंस	4.30
दइआरहिओ अहिअं	4.10	रे रे हंसा किं गोइज्जइ	4.17
पणइणिबद्धासइअओ	4.28	लए पेक्ख विणु हिअएं	4.29
परहुअ महुरपलाविणि	4.14	विज्जज्झस्काणण०	4.13
पसरिअखरखुर०	4.23	संपत्तविसूरणओ	4.11
पसीअ पिअअम	4.25	सहअरिदुक्खालिद्धअं	4.2; 4.3
पाविअसहअरीसंगमओ	4.31	सुरसुन्दरि जहणभरालस	4.27
पिअअमविरहकिला०	4.15	हइं प पुच्छिमि आअक्खहि	4.22
पिअकरिणीविच्छा०	4.16	हिअआहिअपिअदुक्खओ	4.6

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अभिज्ञानशाकुन्तलम्
ABHIJÑĀNAŚĀKUNTALAM

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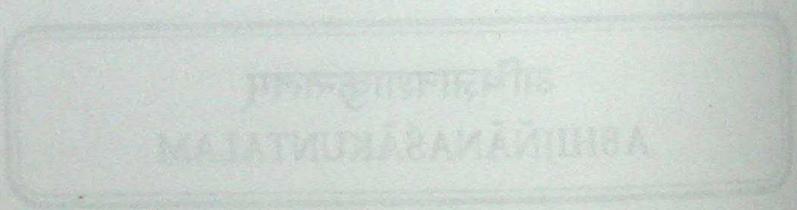

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INTRODUCTION

"Of the forms of Poetry, the drama is the most charming; among dramas, the *Śākuntala*" (काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला). "No composition of Kālidāsa displays more (than the *Śākuntala*) the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings—in short, more entitles him to rank as the Shakespeare of India"—Sir Monier Williams. These quotations are only typical of the chorus of praise and admiration which this play has won from scholars, both Indian and non-Indian. In India the play has an eternal appeal to the mind and heart of the people whose thoughts, feelings, aspirations, ideals—in a word, whose national soul is revealed in it in a manner and measure not quite approached, much less surpassed. Indeed, the *Śākuntala* exercises an almost nostalgic influence on the Indian mind and heart with its holy penance-groves, hermitages full of spiritual calm where Nature is as instinct with life as man, sages engrossed in spiritual meditation, kings full of reverence for these forest dwellers rich in asceticism and ever abiding by the law, the rich happiness of family-life, the social qualities of courtesy and respect for guests and the high regard for moral conduct. Likewise, ever since it was first translated into English by Sir William Jones more than a hundred and fifty years ago, the play has fascinated the

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Western mind and heart as shown by the lavish tributes showered upon it by Goethe, Lassen, Schelegel, W. Von Humbolt, Sir Monier Williams, Herder, Hillebrandt, to name only a few. It has been translated practically in all the prominent languages of the world; and even stage versions of it have been attempted to suit the Western theatre.

The story of the drama drawn on the vast canvas of the world is as high as the heavens, as wide as the world and as deep as the human heart. It is told in terms of love and its vicissitudes with a profound understaning of human nature and the human heart.

Detailed contents

Act I

After the prologue the scene opens with King Duṣyanta riding on a chariot and hotly pursuing a deer which 'now and then gracefully turns it neck and looks at the chariot that is closely pursuing it, and which on account of its high bounds runs more in the sky and less on the ground.' As the King is on the point of releasing his well-aimed arrow, he is suddenly stopped by three hermits shouting, "O King, the deer belongs to the hermitage— it should not be killed. Stay, stay, the arrow should not be discharged at this tender-bodied deer, like fire on a heap of flowers Where, on the one hand, like fire on a heap of flowers. Where, on the one hand, the frail life of the deer—poor things! —and where, on the other, your arrows of adamantine strength striking (so) sharply? (10). Therefore, withdraw your well-aimed arrow. Your missiles are intended for the protection of the distressed and not for harming those who are innocent." (11). On the King suiting his action to these words, the ascetics bless him with the birth of a sovereign son, and ask him to go and accept the welcome at the hermitage of Sage Kaṇva, which was situated nearby on the bank of the river Mālinī. The sage, of course, was not then in the hermitage as he had gone just about that time to the holy Somatīrtha for appeasing the

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adverse fate of his daughter Śakuntalā who, in his absence, looked after the guests and their hospitality. Duṣyanta then drives towards the hermitage; he asks the charioteer to keep the chariot in the outer precincts of the hermitage and rest the horses while he went inside. As he enters the gate, he sees three hermit-girls of entrancing beauty carrying water-pots for the purpose of watering the trees. The King hides himself behind a tree and overhears the conversation of the three friends. He is fascinated by the un-earthly bodily charms of Śakuntalā in her blooming youth and dressed in barks.

The King is smitten with love for Śakuntalā but wonders whether she could be an eligible bride for him a Kṣatriya. Suddenly, Śakuntalā cries for help as she is attacked by a bee which was disturbed by her while watering the *Navamālikā* creeper. She calls upon her friends to help her but the latter reply with a smile. 'Who are we to protect you? Call on Duṣyanta. The penance groves are indeed to be protected by the King'. The King, seizing this oportunity, rushes quickly and enquires as to who was thus acting immodestly with the innocent ascetic-girls. The girls are a little taken aback and then explain that it was nothing serious; only Śakuntalā was frightened by the bee that was rushing at her.

The King is then invited to sit on a platform under a tree and the girls, too, take their seats. Śakuntalā wonders how she was experiencing emotions contrary to the life in the hermitage at the sight of the stranger. Her friends watch her conditon and put her the question, O Sakuntalā, if the sire were present here today?—Śakuntalā enquires, 'What would happen then? to which the significant reply comes, 'He would satisfy this distinguished guest with his richest possession in life (meaning Śakuntalā).' The King enquires about Sakuntalā's parentage and learns from her friends that she was the child of the sage Viśvāmitra and the celestial nymph Manāka who had abandoned her as soon as she was

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born. The sage Kāṇva discovered her in a forest and ever since reared her up as his daughter. The sage did not wish Śakuntalā to remain a spinster all life but he was waiting until a suitable match was found. At all this conversation turning about her, Śakuntalā feigns anger and tries to flee the place. Priyamvadā, however, stops her, saying that she could go only after discharging her debt of two water-pots in the watering of trees and turns her back forcibly. The King observes that Śakuntalā was already tired and he himself offers a ring by way of her discharge from the debt. Priyamvadā, however, returns the ring and asks Śakuntalā to go. "—If I am mistress of myself" mutters Śakuntalā to herself. The King observes that "though she does not mix her speech with my words, yet she lends the ear when I am speaking. Although she does not stand keeping her face squarely at me, yet for the most part her gaze is not directed anywhere else" (18)., and concludes that she too was in much the same condition as he himself.

At this stage a summons is announced to all the immates of the hermitage to take care of the animals in the hermitage as Duṣyanta had come about the place ahunting. Besides, a wild elephant terrified by the sight of the chariot was rushing into the penance grove. The girls are nervous at the news and, having bidden good-bye to the King, turn towards the hermitage. Śakuntalā, however, says that her leg was pricked by a pointed *Kusa* blade and her garment was caught in the branch of the *Kuravaka* tree While trying to look after herself, she glances at the King and then walks away with her friends. The King feels averse to returning to the capital.

Act II

The second Act openes with the Vidūṣaka, the King's friend, in a dejected mood complaning about the discomforts and hardships in the jungle which hunting entails, To add to his misfortunes, his friend had come upon Śakuntalā, the daughter of the asectic', and so showed no inclination to

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return to the capital. The King arrives there accompanied by *Yavana* maid-servants carrying bows—though even at the moment his mind is dwelling on the sweet thoughts of Śakuntalā whom he had seen the other day. The Vidūṣaka advises the King to have a day's holiday in hunting—to which the latter readily agrees for quite different reasons. After the orders for the cancellation of hunting for the day have been given, the two friends fall alone. The Kings says to the Vidūṣaka, "Māḍhavya, you have not yet had the fruit of (the possession of) eyes, since you have not seen what is worth seeing—I mean Śakuntalā," and dwells upon the supernal beauty of his beloved. While the friends are trying to find out a pretext for visiting Kaṇva's hermitage again, there arrive two ascetic-boys to inform the King that, as the Patriarch was away, the sacrifices in the hermitage were being obstructed by the demons, and therefore to request him that he should go to the hermitage and dwell there for some time. The King is only too ready to accept this offer. At this time a messenger from the queen-mother arrives asking the King to honour the occasion of her breaking a religious fast four days hence by his presence. The king is in a quandary : 'Here is the business of ascetics to be attended to and there is the command of the queen-mother. Neither can be ignored. What shall I do now?' Ultimately he asks the Vidūṣaka to return to the city and represent him at the ceremonial occasion of the queen-mother, while he himself would go to the hermitage. When the Vidūṣaka is about to leave for the city, the King, fearing lest 'the sharp boy' should breathe out the story of the royal love to the inmates of the harem, catches him by the hand and says, 'Look here, I am going to the hermitage out of respect for the sage. I am not in reality interested in that ascetic maiden. For where are we on the one hand and where that person brought up along with fawns and un-learned in love on the other? Let no, my friend, the words spoken in jest be taken seriously.'

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Act III

In the Interlude, a pupil of the sage describes, how with the mere arrival of King Duṣyanta in the hermitage their religious rites became free from obstruction. Through him we learn of the indisposition of Śakuntalā due to exposure to the sun and of the soothing treatment which was being given to this 'life-breath of the revered sage Kaṇva.'

In the main scene the King enters in a love-sick condition. Looking at his own plight, he addresses the god of love: 'O revered flower-armed God, lovers are indeed deceived by you and the moon, both looking so trustworthy. For, the fact of flowers being your arrows and that of the rays of the moon being cool—both of these are untrue in cases like mine. The moon showers fire with cooling rays and you, too, endow your flower arrows with adamantine toughness!' (3). As he is wandering about to pass the time somewhere he is agreeably surprised to find his beloved in an arbour, lying on a bed of flowers on a slab of stone and attended upon by her two friends. Śakuntalā is very much indisposed. Priyamvadā remarks to Anasūyā that Śakuntalā appeared uneasy ever since she first set her eyes on the King and possibly her present indisposition is all on that account. The two friends in the privacy of the place extract the confession from Śakuntalā that she was deeply in love with the king. She requests her friends to manage to make her 'an object of compassion' of the king; otherwise they should know that her days were numbered. Anasūyā and Priyamvadā approve of Śakuntalā's choice of her mate. At their suggestionm, Śakuntalā writes the following love-message on a lotus-leaf with her nails : "I know not your heart. As for me, day and night Cupid oppresses my limbs, longing as I am for you, O pitiless one." At this, the King who was overhearing approaches and says, "O slender-bodied one, Cupid only oppresses thee ceaselessly—me he actually consumes. The sun does not blight the moon-lotus as much as it does the moon." (15). When Priyamvadā requests him to bless their

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friend with his campany, Śakuntalā gently dissuades her from "embarrassing the King who must be full of anxiety on account of separation from his queens." The king protests his intense love for Śauntalā whereupon the two friends retire from the place under a pretext. Śakuntalā avoids her lover's blandishments—"O Scion of the Purū race, observe decorum. Even though oppressed by love, I am not a mistress of myself," and asks to be let free. Duṣyanta tries to raise his beloved's face with a desire to gently enjoy the taste of this—thy lower lip. "Śakuntalā obstructs his attempt. A voice from behind the scene shouts, "O female, Cakravāka, take leave of your mate. The night is at hand. Śakuntalā hurriedly asks the King to hide himself behind the boughs as the elderly Gautamī was coming there to enqurie after her health. Gautamī and the two friends of Śakuntalā arrive there and, as it was already evening time Gautamī takes Śakuntalā who halts and cries, 'O bower of creepers that alleviated my pain, I bid you good-bye only to enjoy again.'

While the King feels reluctant to leave that bower so full of associations about his beloved, a voice calls him to duty—'O King, the evening sacrificial rites are commenced.

Act IV

The fourth Act, again, has an Interlude in which Anasūyā and Priyamvadā are engaged in plucking flowers. Anasūyā confesses her satisfaction at Śakuntalā having found a worthy spouse but express a lurking doubt whether the king after returning to the capital would forget the happenings in the hermitage. Priyamvadā bids her to be calm, 'for, such distinguished personalities can never betray their qualities.' Both the friends agree that sage Kaṇva will readily bless Śakuntalā's choice. And as they are busy collecting some more flowers because they were to offer worship to the Deity of Good Luck on behalf of Sakuntalā, they hear a shout from behind the curtain— 'Here I am.' Of course, Śakuntalā was there in the hermitage to receive the guest, yet, as Anasūyā remarks, she was 'absent by her heart.' Suddenly they hear—

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"O thou that dost insult a guest, that person lost in whose thoughts and therefore minding nothing else thou dost not take notice of me, an ascetic, who have arrived here—that person, even though reminded shall not remember thee like a drunken fellow who does not remember the topic previously conversed about". (1).

Alas, Śakuntalā, being absent-minded, had offended the irascible sage Durvāsas who turned back hastily after announcing the curse upon her. Priyamvadā runs after him to plead with him and beg him return, but is only partially successful in her mission; for, the sage, 'perverse by nature', declined to return. When, however, Priyamvadā pleaded against the curse, he said that his curse could not be falsified, but it would end at the sight of some token of recognition. Anasūyā heaves a sigh of relief, for,when the King was about the leave for this capital, he had placed a ring bearing his name round Śakuntalā's finger as a memento : this would help Śakuntalā. The two friends return to the hermitage where they see Śakuntalā "with her face resting on the left hand as if drawn in a picture. Lost in thoughts of her husband she is hardly conscious of her own self—what to say than of a guest?"

The main scene opens with the description of early morning by a pupil of the sage Kaṇva who has returned from his journey : Anasūyā then enters in a mood of sullenness and anger because they have heard nothing from the King since he returned to his capital. While she is worried as to how to break the news to Kaṇva, about Śakuntalā's delicate condition, Priyamvadā rushes in, full of joy because Śakuntalā was going to her husband's capital that very morning. She explains that when Kaṇva went to the Fire Sanctuary, he was informed by an incorporeal voice that Śakuntalā was 'bearing the seed planted by Duṣyanta for the prosperity of the world'. The two friends then collect the available decorative materials and go to Śakuntalā who was surrounded by ascetic-women conferring blessing upon

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her. They begin to decorate her but feel the utter inadequacy of the materials for their friend's beauty. Just then a pupil brings ornaments and, to the astonishment of every one, explains that when at the command of the sage they went to fetch flowers from the trees and plants; 'By some tree was put forth an auspicious silken cloth white like the moon; by another liquid lac—dye—suitable for application to the feet—was bubbled out. And from other trees decorations were offered by the palms—revealed upto the wrists—of the sylvan divinities which resembled their bursting tender sprouts!' The friends then decorate Sakuntalā as best they might.

Sage Kanva enters in a mood of reflection. He is worried about the impending departure of Sakuntalā to the house of her husband and blesses her. He also reflects on the atmosphere of the hermitage addressing the trees and the creeper Vanajyotsnā nurtured by Sakuntalā, the party moves and reaching the proximity of the lake Kaṇva asks his pupils to deliver a message to Duṣyanta that he should accept Śakuntalā with regard. Then he advises her to obey the in-laws and seniors of the household of her husband.

Śārṅgarava, Śāradvata, Gautamī and Śakuntalā bid farewell to the hermitage while the sage and her two friends return to their abode.

Act V

The fifth Act commences with a musical air which King Duṣyanta and his friend, the Vidūṣaka, identify as a ditty sung by Hamsapadikā in the music hall.

The King confesses that Hamsapadikā was once loved by him and then neglected, and sends the Vidūṣaka to tell her that her taunt to him was cleverly conceived. The King, left alone now, feels somehow anxious after hearing the song and is unable to explain the reason why. Then enters the chamberlain who informs him about the arrival of some ascetics who had a message from sage Kaṇva and had women

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with them. The King asks him to arrange for their reception in consultation with the family-priest who should then bring them to the Fire-Sanctuary where he would grant them an audience. The ascetics with Śakuntalā in front of them arrive escorted by the priest and the chamberlain. They express a feeling of uneasiness in the crowds of the palace. Śakuntalā with her face veiled is highly nervous and finds her right eye throbbing. After courtesies have been exchanged, Śāradvata delivers the message of Kaṇva that Duṣyanta's marriage with Śakuntalā had his approval and that the King should now receive his wife who was in a delicate condition. The King ejaculates— 'What is all this about? Was this lady ever married by me?' Śārṅgarava accuses him of back sliding and pride of power. Gautamī uncovers Śakuntalā's face— its beauty is as natural as it is ravishing; but Duṣyanta does not remember his having married her before. Śakuntalā is then asked to convince the King.

Śakuntalā pleads to the king that it is not proper for him to doubtful. She offers to remove his doubt by showing the token of recognition and tries to feel for the ring on her finger and realises that she has lost it. Her effort to narrate the episode of the fawn only increases the ridicule of the king who says it is only the inborn cunning which prompts her. Śakuntalā scolds the king for his unrighteous action.

Afterwards she covers her face with her skirt and sobs. Śārṅgarava exchanges hot words with Duṣyanta ; ultimately Śāradvata says to the King : "Here she is—your wife. Receive her or turn her out as you please. For, absulote is the power of husbands over their wives." (20). The ascetics then proceed to leave and Śakuntalā in her helplessness tries to follow them. She is however sharply rebuked by Sārṅgarava and stands trembling with fear. The King at this stage seeks the advice of his preceptor who says that Śakuntalā might be given shelter until delivery. If she gave birth to a son bearing marks of sovereignty as Duṣyanta's first son was predicted to, she would be duly received into the harem; otherwise

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she would be sent back to her father. The King agrees and as the preceptor asks Śakuntalā to come with him she cries, 'O mother earth, give me room (in thy bosom),' and goes out crying. Suddenly, the preceptor comes back and narrates to the King how Śakuntalā who was piteously crying was taken away by some lustrous heavenly Being.

The act closes with the King thinking and confessing that he was feeling convinced of his marriage 'with the ascetic's daughter' by the grief which was over-powering his heart.

Act VI

The sixth Act begins with an Interlude in which policemen are 'investigating' how the fisherman whom they had caught selling a royal ring had come by it.

The latter explains that he found it in the belly of a fish which he had caught near Śakrāvatāra. The ring was taken to the King along with the story of its discovery; and lo, on seeing it, the King recovered the memory of his beloved and was full of tears.

The main scene shows the celestial nymph Sānumatī descending unseen in the royal garden where two girls in charge of the garden were engaged in conversation. The vernal season had just set in, and the celebration of the vernal festival was forbidden by the King who was full of remorse at his unjustified repudiation of his lawfully wedded wife Śakuntalā.

How severe is the distress of the King now that he remembers everything so vividly and feels the enormity of his guilt in disowning his helpless beloved! He looks at the ring and sympathises with it for its 'very little stock of good actions,' since having once found its place on Śakuntalā's finger it had happened to slip out. He clearly remembers now how he had reassured his beloved who was full of tears at the time of his departure for his capital : "Putting this ring on her finger, I said to her, 'Day by day, count the letters of my name on this ring, one by one. When you will come to

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the end (of the letters), messengers will come to you, O my love, to carry you to my harem.' (12)." The maid-servant brings the picture and the two friends scan its details. The King says he has yet to make additions in the painting and asks the maid-servant to fetch the brush and colours. The king wards off a bee hovering near the picture while the Vidūṣaka says that it is only a painting.

By this time the maid-servant returns and reports that Queen Vasumatī had snatched the painting materials from her hand and she was on her way to visit the King. But just then the doorkeeper arrives with an important message. She reports that the queen turned back on seeing the document of state in her hand.

The message from the minister reports the death in a ship-wreck of Dhanamitra, a wealthy overseas trader. As he had no issues all his property becomes forfeit to the King. At this report the King pities the lot of childless persons and orders and enquire whether any of the merchant's widows was carrying. On being told that one of them was reported to be *enceinte*, he says, "Well, the child in the womb inherits the paternal property." Sānumatī watching the seene returns to Śakuntalā to cheer her up with the news of the remorse of the king.

Suddenly, the Vidūṣaka's cries for help are heard. The King having revived from the swoon wonders how his own palace was being infested by evil spirits and calls for his bow and arrow. The invisible spirit which has caught hold of the King's friend utter defiance at him. As the King fastens the arrow on the bow, Mātali, Indra's charioteer, appears before him and delivers Indra's message that an invincible host of demons born of Kālanemi was destined to be exterminated by the King and therefore he should start in Indra's chariot without loss of time of conquer them. The King accepts this behest of Indra, but wants to know from Mātali why he treated the Vidūṣaka so unceremoniously. Mātali explains that he saw His majesty in a despondent mood and so he

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used the trick to provoke him to anger. The King then sends the Vidūṣaka to inform the minister about this recent development and himself gets into Indra's chariot.

Act VII

In the last Act, Duṣyanta, having defeated the demons and enjoyed the reception—warm beyond imagination—of Indra in the assembly of gods, is returning from heaven to the earth in Indra's chariot. As the chariot speeds down from above the clouds, the King describes the thrilling spectacle which the earth presents to them.

The King's attention is drawn by the sight of the Hemakūṭa mountain, the holy place where Mārīca, the son of the self-born Marīci and the preceptor of both gods and demons, was practising penances in the company of his wife, Aditi. He wishes to pay respects to the great Sage and asks Mātali to drive the chariot there. On reaching the unearthly regions of the place, he learns that the Sage was busy giving a discourse to his wife and the other ascetic-women on the duties of faithful wives. Mātali goes inside the hermitage in order to announce the King's arrival there, while the latter sits under an Aśoka tree, wondering at the throbbing of his right arm-a good omen. There his attention is drawn to a young boy forcibly trying to drag a cub of a lion away from its mother. At the sight of this boy, named 'Sarvadamana' by the sages because he troubled all, the King feels paternal affection for him. One of the ascetic women goes to fetch a toy peacock so that the boy may be made to release the cub. Sarvadamana looks at the other nurse and says with a smile, 'In the meanwhile, I shall play on with this very cub!' Thereupon, the nurse calls the King for help. The King disengages the cub from the boy—the nurse is struck by the similarity of features of the boy and the stranger. The King learns from the ascetic-woman that the boy was the son of a King of the Purū race— "Who would care to utter the name of him who has abandoned his lawful wife?" The King, with

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hope rising in his heart, wonders what the name of the boy's mother was. Just then arrives the nurse with the toy-peacock— "Sarvadamana, look at the beauty of the bird. (शकुन्तलावण्यम्)" The boy looking around enquired, "Where is my mother?" The King thus learns the name—Śakuntalā, but the name was hardly conclusive evidence. As he picks up an armlet which had slipped out of the hand of the boy, the ascetic-women are all astonishment, for none but the parent of the boy could pick the charmed armlet from the ground without being harmed. They rush out to report the glad news of Duṣyanta's arrival to Śakuntalā, while the King tries to fondle his son who remonstrates, 'My father is Duṣyanta—not you.' Truth, and, as the King still refused to accept her, she walked away : but at that time a divine voice asked the King to dismiss all doubts and receive his lawful wife and son; the King then received Śakuntalā and Bharata and explained that his previous repudiation of Śakuntalā was due to the apprehension lest people should question his moral integrity.

Change effected

To this skeleton of a story Kālidāsa added flesh and blood and skin the forwardness and indelicacy of *Mahābhārata's* Sakuntalā who welcomes the King herself and narrates the story of her birth as well are eliminated by the poet's creation of her two graceful companions—Priyamvadā and Anasūyā. Though in the drama, too, it is Śakuntalā's duty to offer welcome to guests. Kaṇvaḥ absence as he has gone to Somatīrtha gives occassion for sages to invite the King to the hermitage.

Even Durvāsas' curse would not be possible except for Kaṇva's continued absence. The softening of the curse by Durvāsas is also due to Kaṇva's timely intervention by performing the rites at Somatīrtha. Thus this little change serves as a hinge on which many important happening of the drama turn. Again, Śakuntalā sent to her husband's

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capital before delivery—an element in the situation which deepens the tragedy of her repudiation. Duṣyanta's disowning of Śakuntalā is not due to any back-sliding or fear of public scandal on his part; he had forgotten Śakuntalā in consequence of Durvāsas' curse which was begotten by the very intensity of her love for her sweet-heart. Looked at this way, the curse and Śakuntalā's subsequent repudiation by her husband are the retribution of her own all too passionate love. The dramatist has thus rescued his hero from the taints of character which his proto-type has in the *Mahābhārata*. Again, what a far cry it is from the Śakuntalā of the *Mahābhārata* who boldly exchanges arguments with the King when he disowns her and her child and cites the rules of Dharma to the bashful young maiden brought up in the lap of Nature and ascetic simplicity, torn between various feelings and making almost tragic efforts to revive the memory of the King by citing one or the other episode that had taken place during their stay together in the hermitage! The carrying away of Śakuntalā by a celestial Being, Bharata's birth in the celestial regions of Mārīca's hermitage, the accidental loss of the Royal ring, its discovery by the fisherman—these links in the chain of the plot we owe to the creative imagination of Kālidāsa.

Then arrives Śakuntalā "who, wearing a pair of discoloured garments, her face emaciated by observance of vows, hair tied into a single knot, and pure of conduct, is practising a protracted vow of separation from me who have been so cruel (to her)." (21). She is choked with tears as she greets the King with the words, 'Victory to my lord.' The King full of remorse falls at her feet. The separated husband and wife are reunited. The King explains how it was the recovery of the ring which brought him to remember the incidents in Kaṇva's hermitage. He offers to restore the ring to Śakuntalā's finger; she, however, replies, "My lord should wear it himself. I canot trust it." Then Duṣyanta accompanied by Śakuntalā and Sarvadamana goes into the hermitage and

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offers his respects to the Ancient Sage and his wife and receives their blessings. Mārīca explains how the curse of Durvāsas was responsible for the loss of the King's memory of Śakuntalā and her subsequent repudation. A pupil is sent to sage Kaṇva to apprise him of the happy reunion. The King along with his wife Śakuntalā and son Bharata—as Sarvadamana was destined to be known later on—prepares to return to his capital in the chariot of India. The usual benedictory stanza concludes the drama.

The source

The story of the love of Duṣyanta and Śakuntalā is narrated in the *Ādi Parvan* of the *Mahābhārata* and in the *Padma Purāṇa*. The *Padma Purāṇa* version on the face of it is based on Kālidāsa's drama the sequence of whose incidents among other details is meticulously followed by the Purāṇa. The story in the *Mahābhārata*, however, differs in material details from the drama and, from its crude and archaic form, appears to have supplied the material which the rich creative genius of the poet linked into a shape of abiding charm. According to the *Mahābhārata*, when Duṣyanta visited Kaṇva's hermitage, the sage had gone out to gather flowers and fruits; Śakuntalā welcomed him and asked him to wait until the return of her 'father;' she herself narrated the story of her birth; when the King invited her to marry him by the *Gāndharva* form of marriage, she at first declined but later on consented to the proposal on condition that the son born to her must succeed Duṣyanta on the throne; then they married according to the *Gāndharva* rite and enjoyed conjugal pleasures; then having promised to send for her to his capital without delay, the King went away, fearing lest Kaṇva should arrive and curse him for his behaviour; he remembered Śakuntalā but did not send for her; in course of time Śakuntalā gave birth to a son; when he was six years old, Kaṇva sent Śakuntalā along with the child to her husband; however, the King denied all knowledge about

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Śakuntalā who, thereupon, sermonized to him about Dharma.

Title of the play

The title of the play is *Abhijnānaśākuntala*, meaning a drama in which Śakuntalā is recognized or remembered by a token. In this respect its title is similar to that of the *Vikramorvaśīya* which means a drama in which Urvaśī is won by valour. It was, indeed, the valour of Purūravas which brought him and Urvaśī together for the first time and made their love possible : it is, again, his valour by virtue of which the union of the two lovers which was about to end is perpetuated by Indra in the last Act. Similarly, the poet, in naming the *Abhijnānaśākuntala* as he has done, obviously attached great importance to the means of recognition of Śakuntalā. As we know, the conception of the ring as the means of re-union of Duṣyanta and Śakuntalā is the fruit of the poet's own creative imagination and is the pivot on which the *denouement* of the play turns.

The anonymous author of the Abhijñānaśākuntalacarcā has discussed the propriety of the title as follows[1]. After observing the statement of the poet himself he embarks upon the suitability and considers the possibility of several apt terms.

"अभिज्ञानशकुन्तलमिति। अभिज्ञानं शाकुन्तला च अभिज्ञानशकुन्तलम्।" सर्वो द्वन्द्वो विभाषयैकवद्भवति इत्येकवद्भावः। अभिधेयेनाभिधायकस्य व्यपदेशादभिज्ञान-शाकुन्तलम्। नामेति प्रकाशे। नाटकमिति रूपकप्राधान्यमुक्तम्। "अधिकृत्य कृते ग्रन्थे इत्यणि आदिवृद्धौ आभिज्ञानशाकुन्तलेमिति स्यात्।" शिशुक्रन्दयमसभद्वन्द्व-"इत्यादिना छप्रत्यये रूपान्तरप्रसङ्गः। शाकुन्तलमित्यपि भवति।" अधिकृत्य कृते ग्रन्थे" इत्यण्। अभिज्ञानशकुन्तलत्यपि भवति। नैतत् तथा रूपं हि ग्रन्थप्रत्ययस्य लुपि सम्भवेत्। लुप्त्वाख्यायिकाविषयः, लुबाख्यायिकाभ्यः प्रत्ययस्य बहुलमिति। अथवा अभिधेयाभिधायकयोरभेदव्यपदेशात्तथापि स्यात्।

1. Ed. Trivandrum, 1977, p. 17; see also Dr. T. N. Indira Bai, Abhijñānaśakuntalacarcā a critical study (unpublished doctoral dissertation submitted to the University of Kerala, Trivandrum.)

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Dr. K. Raghavan Pillai, the editor has discussed the above passage as follows :[1]

The work gives a major discussion on a proper title for Kālidāsa's play. The commentator himself would prefer it to be Abhijñānaśakuntalam (अभिज्ञानशकुन्तलम्). He also examines in this connection the propriety of other titles including the one which is in wide use, and which probably Kālidasa himself employed. On this latter, namely Abhijñānaśākuntalam (अभिज्ञानशाकुन्तलम्) the author expresses the view that it offends the grammatical rule (अधिकृत्य कृते ग्रन्थे'). According to this rule there should be vṛddhi of the Ist vowel and not of the 'अ' in the second word namely, śakuntala. Therefore it is held that the correct form ought to be Abhijñānaśakuntalam (अभिज्ञानशकुन्तलम्). Alternately it is argued that the title can be Sākuntalam by same rule अधिकृत्य etc. Abhijñānaśakuntalā is also a permissible title.

अभिज्ञानशकुन्तलम् is the title, which is recognised and used in the work. It is a dual composed which enjoys optional ekavadbhāva by the rule 'sarvo dvandvo vibhāṣayā ekavad bhavati.' (All dual compounds are optionally treated as unitary aggregates).

The author of the treatise has informely referred to the gloss as "Abhijñānaśakuntalacarcā". See instances like—[2]

(1) चर्चितः प्रथमाङ्कोऽयमभिज्ञानशकुन्तले।
नाटके कालिदासस्य सर्वस्वे रसनिर्भरे।।

(2) कालिदासस्य सर्वस्वे ह्यभिज्ञानशकुन्तले।
पूर्णं प्रसन्नगम्भीरे तृतीयाङ्कार्थचर्चनम्।।

(3) कालिदासस्य सर्वस्वे रसानिष्पन्दनाटके।
चर्चितः पञ्चमाङ्कोऽयमभिज्ञानशकुन्तले।।

It may be seen that the Kerala commentator is consistent

1. Ibid Introduction, p. vii.
2. Ibid, pp. 78, 136 and 185.

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in his view that the title should be अभिज्ञानशकुन्तलम् which is the only grammatically correct term.

There are other possibilities in deriving the title of the play as pointed out by R. P. Dvivedi in the footnote of his critical edition form Varanasi.

(1) अभिज्ञानशाकुन्तलम्–अत्राधिकरणल्युट्यभिज्ञानपदम्, अधिकृत्य कृते नाटकमिति शाकुन्तलशब्दं च व्युत्पाद्योभयोः कर्मधारयेण शक्यव्युत्पत्तिकः 'अभिज्ञानशाकुन्तल' शब्दः इत्येके।

(2) शाकुन्तलः शाकुन्तलेयोऽपि, शकुन्तलायां जातत्वात्, मिथिलायां जातत्वान्मैथिलवत्। एवं च शाकपार्थिवादित्वात् करण-ल्युण्णिष्पत्ति-काऽभिज्ञान-पदग्राह्याङ्गुलीयकरक्षाकरण्डक विशिष्टयत्, शकुन्तलां, तस्यां जातं शाकुन्तलं चाधिकृत्यकृतं च यत्। अभिज्ञानशाकुन्तलमिति साधीयान् पन्थाः।

Monier Williams in his edition (London 1872) gives the title as 'Sakuntala or the lost ring.'

A. H. Edgreen (New york, 1894) gives the title of the play as "Shakuntala of the recovered ring".

Row, R. Vasudev gives the title 'Sakuntala or Idyel of the lost ring" (1918)

Datta, Roby (Calcutta, 1915) given the title as "Sakuntala and her keepsake."

Bohtlingk, Otto refers to the work as "Kālidāsa's Ring-Śakuntala.

William Jone's (1789 translation) title is "Sacontala or the fatal ring".

The four stanzas in Act IV

The author of Abhijñānasakuntalacarcā has observed that among dramas Sakuntala reigns supreme. Quoting from some authority he states—[1]

कालिदासस्य सर्वस्वमाभिज्ञानशकुन्तलम्।
तत्रापि च चतुर्थोऽङ्को यत्र याति शकुन्तला।।

1. Ibid. p. 1

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Ghanaśyāma, the commentator gives a different reading for the last line as—तत्र श्लोकचतुष्टयम्।

The oft-quoted four verses from the fourth Act of Sakuntala reflect the love and affection extended by the foster father sage Kaṇva to Śakuntalā, the tender care of Śakuntalā for the animals and trees in the hermitage and the advise of Kaṇva to her as to how she should conduct herself at the palace of the king. It is the part played by Kaṇva which won the greatest applause especially for this fourth Act. Kaṇva appears as an affectionate father, as a great sage, and a sound philosopher with thorough understanding of the philosophy of human life. Here we find from bidding farewell to his foster daughter, with a deep sense of sorrow at her departure, who was brought up from the very childhood with utmost care and affection. The advice to Śakuntalā and the message to Duṣyanta given by him when Śakuntalā was going to her husband's home for the first time have no parallel anywhere else and show his wordly wisdom.

Let us examine the four stanzas which save become universally famous.[1]

Then enters the sage Kāśyapa (Kaṇva) having just finished his bath and reflecting :—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितवाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम्।
वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥ 6 ॥

(At the thought that Śakuntalā is departing today my heart is touched by anxiousness, my throat is choked on account of the flow of tears being suppressed, and my gaze is vacant through anxiety. If such is the perturbation felt by me—a dweller in the forest—on account of affection, what varied pangs of separation from their daughters must the worldly people be suffering?) Kaṇva blesses Śakuntalā and, after she

1. G.C. Jhala, op.cit., pp. 159-60

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has paid her respects to the sacrificial fires, she starts for her journey, accompanied by her two friends, Gautamī and some pupils of the sage. Kaṇva addresses the trees in the hermitage :—

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्।
आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम्।। 9।।

(This Śakuntalā who never wished to drink water while you are all yet un-watered; who, fond though she is of decorations, never plucks a sprout from you through affection, who enjoys festal celebration on the occasion of your first blossoming— she, this Śakuntalā, is today leaving for her husband's home. Pray, let her receive the permission of you all!) A cuckoo's note is heard and then an incorporeal voice wishes her a safe and pleasant journey. Śakuntalā feels the agony of departure, but the plight of the hermitage is hardly better ; the hinds have given up their morsels of *darbha*-grass, the peacocks have stopped dancing and the creepers with grey leaves falling are shedding tears as it were.' While she bids farewell to the *Vanajyotsnā*— my sister, the creeper'—and the young deer, she is overpowered with emotion. The party then arrives at a lake where they all sit under the shade of a tree, and Kaṇva asks his pupils who were to escort Śakuntalā on the journey to convey the following message to King Duṣyanta :—

अस्मान् साधु विचिन्त्य संयमधनान् उच्चैः कुलं चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम्।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः।। 17।।

(Bearing well in mind us who are rich (only) in self-restraint, and your family so exalted and that spontaneous rise of love for you in this (Śakuntalā) which was not brought about by

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her relatives, you should look upon her with the common regard for all your queens. More than this depends on her fate, and it should not be expressed by the wife's relatives.) To Śakunatalā he gives the advice :—

शुश्रूषस्व गुरून्कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः।
दाक्षिण्यं स्वजने दया परजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः॥ 18॥

(Serve the elders; adopt the attitude of a dear friend towards thy co-wives; even if offended by thy husband's anger, do not go against him (show) courtesy to friends, consideration to strangers and humility in prosperity—in this manner young maidens attain to the station of a house-wife : Others are the bane of their families. Śakuntalā embraces Kaṇva and then her two friends simultaneously, the latter two just throwing a suggestion to her to show the ring to the King in case he fails to recognize her. And then escorted by two pupils, Śārṅgarava and Śāradvata, and the elderly Gautamī, Śakuntalā departs, leaving the sage and her two friends to return to the vacant hermitage.

The main scene—of Śakuntalā's farewell—in the fourth Act is monumental in its poetic content, revelation of the emotions of the paternal heart at the impending departure of his daughter and lofty social and moral ideals. The anxiousness of Kaṇva, Anasūyā and Priyamvadā's anxiety turned into joy, the moving pathos of the farewell address to the trees of the hermitage, Kaṇva's message to the King and advice to the would-be housewife, the sorrow of the two friends at Śakuntāla's departure and the stark vacancy of the hermitage—these various feelings or situations are depicted with such profound understanding and depth of tenderness that this Act almost appears to be the human heart fashioned out of words.

The Abhijñānaśakuntala is universally acclaimed as the masterpiece of Kālidāsa and the maturest product of the

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poet's unparalleled genius, notwithstanding all disputes regarding the number and chronology of his works. Several reasons are there for the universal popularity of this drama, the most important being a unique amalgamation of *kāvya* and *nāṭaka* in one single literary production.

Śakuntalā in Germany

Georg Forster's German translation of the Play Śakuntalā (*Abhijñānaśākuntalam* by Kālidāsa) was published on the May 17, 1791. Forster did not translate Kālidāsa's work from original Sanskrit, he did it from the first English translation of *Śakuntalā* published two years ago in 1789 by Sir William Jones. As soon as the first German translation of *Śakuntalā* came out, a specimen of Indian literature at all became known for the first time to the German shcolars and intellectuals. Forster sent a copy of his book to Goethe, Herder and Christian Gottlob Heyne, his own father-in-law, and to some more friends and colleagues. In the year 1803 Herder published a second edition of Forster's "Sakontala" with an exhaustive introduction.[1]

Forster's translation of Śakuntalā aroused great admiration among scholars and poets of that time and led to a new view point of the German creative literature. The view, which was till then directed to the antique was all of a sudden widened and stretched up to the Orient, specially towards India. Goethe's first reaction after he had read this piece of Indian literature was expressed in the verse :

"will ich die Blumen des fruehen, die Fruechte des spaeteren jahres,

will ich, was reizt und entzueckt, will ich, was saettigt and naehrt

Willst du den Himmel, die Erde mit einem Namen-begreifen-Nenn ich, Sakontala, dich, und so ist alles gesagt."

1. See Ratna Basu, Sakuntala in Germany and aftermath, Kalidasa-Afesh, Nag publishers, Delhi, 1997, pp. 261-62.

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Mr. E.B. Eastwick made a translation of this into English in the following lines.

"Wouldst thou the young year's blossoms
And the fruits of its decline,
And all by which the soul is charmed Enraptured, feasted, fed?
Would thou the Earth and Heaven itself
In one sole name combine
I name thee, O Sakuntala, and
All at once is said".

This was published in Herder's literary magazine "Zerstreute Blaetter", 4. Sammlung, Goth, 1792. (P. 264)

This unique appreciation from the pen of the German poet Johann wolfgang Geothe became famous all other the world. A Sanskrit scholar Pandit Tarakumara Nyayaratna rendered it into Sanskrit thus :—

vāsantam mukulam phalam ea yugapad
grīṣmasya sarvam ca tad
yatkiñcin manaso rasāyanam atho
santarpaṇam mohanam
ekībhūtam abhūtapūrvam athavā
svarlokabhūlokayor
aiśvaryam yadi kopi kāṅkṣati tadā
sākuntalam sevyatām.

Yet another German scholar to express his pleasure was Herder to whom Sakuntala was an. "Indian flower, an epic drama and a symbol of naivety."

Also Herder expressed similar emotional, notes in the following verse, after reading *Śākuntala :*

Wo Sakontala lebt mit ihrem entschwundenen Knaben,
Wo Duschmanta sie neu, neu von den Goettern empfaengt,

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Sei mir gegruesst heiliges Land, und

du, Fuehrer der Toene, Stimme des Herzens, erheb oft mich im

Aether dahin.

(Where Sakuntala lives with her

vanished boy, Where Dushyanta receives her

anew a few from the Gods, Hail to thee, a holy land, and

Thou, leader of sounds,

Voice of the heart, uplift me often

thither through celestial space.)

"The natural innocent, submissive and sentimental mainfemale character Śakuntalā had impressed" The classical philologist Heyne. According to Willhelm von Humboldt "in the whole greek antique" there were no poetic portrayal of beautiful womanhood and beautiful love" that came anywhere near Sakuntala."

There were 16 complete translations in German language of Sakuntalā some of these were even metrical translation prepared for the purpose of staging the play. It was the German translation of Forster that caused further translation into other European language.

The Discovery of Śākuntalā

It was in the fitness of things that when Sir William Jones came to Bengal and ventilated his interest in the classical Indian drama, he was informed of Kālidāsa's masterpiece as the brightest jewel in the treasure trove; he came to know of the heart-grasping charm of the fourth Act of the drama and, particularly, its four verses, generally acclaimed as the best of the content.[1] Thus writes Jones :

"At length, a very sensible Brahmen, named Radhacant,

1. See Pratap Bandyopadhyaya—Sir William Jone's translation of Sākuntala. Kālidāsa Afresh. Delhi, 1997, pp. 294-297.

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> who had long been attentive to English manners, removed all my doubt, and gave me no less delight than surprise, by telling me that our nation had compositions of the same sort, which were publicly represented at Calcutta in the cold season, and bore the name, as he had been informed, of plays. Resolving at my leisure to read the best of them, I asked which of their Natacas was most universally esteemed; and he answered without hesitation Sacontalā, supporting his opinion, as usual among the Pandits, by a couplet to this effect; "The Ring of Sacontalā, in which the fourth act, and four stanzas of that act, are eminently brilliant, displays all the rich exuberance of Kālidāsa's genius.

Jone's interest was not merely receptive, but productive as well. He soon procured a copy of the play (see Appendix I) and, assisted by his teacher Rāmalocana (Rāmalochan), began translating it "verbally into Latin, which bears so great a resemblance to Sanskrit, that it is more convenient than any modern language for a scrupulous interlineary version".[1] He then "turned it word for word into English, and afterwards, without adding or suppressing any material sentence, disengaged it from the stiffness of a foreign idiom, and prepared the faithful translation of the Indian drama", which he then presented to the public, as he said, "as a most pleasing and authentic picture of old Hindu manners, and one of the greatest curiosities that the literature of Asia has yet brought to light."

The work was completed on 17 August : 1788 as noted in Jone's own handwriting on the last page of the original manuscript, No. Sansk. C 37, preserved in the Bodleian Library at Oxford. It was published at Calcutta in 1789, printed and sold by one Jeseph Cooper, for the benefit of

1. Sacontala or the Fatal Ring : An Indian Drama by Calidas, Translated from the original Sanskrit and Pracrit (*The works of Sir William Jones* with the life of the Author by Lord Teignmouth, In Thirteen Volumes, Volume *IX*, Agam Prakashan, Delhi, First published 1799, Reprinted 1807, Reprinted in india 1979), Preface, p. 366.

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insolvent debtors (see Appendix IV) and was included in the collected works of Jones in 1799 of literature, grammar, philosophy and technical sciences. Jones could not be aware of any other recension of the *Abhijñānaśakuntala* than the local one. Monier Williams, whose edition of the Devanāgarī recension of *Śakuntalā* was published in 1853, rightly observes :

> Unfortunately the Pandits omitted to inform Sir W. Jones that the multipication of manuscripts of this play, consequent upon its popularity, had led to a perplexng result, not, however, unexampled, as has since been proved by what has happened to the Ramayana, — namely, that the numerous manuscripts separated themselves into two classes : the one, embracing all those in Devanagari writing, which without being uniform, had still a community of character; the other, all those in Bengali.[1]

Thus, Monier Williams knew two recesions of the play, the Devanāgarī and Bangali. Until very recently we knew four recensions, the other two being the Kashmiri and the South Indian ones, to which the latest research of Professor Dileep Kumar Kanjilal[2], has added two more, the Mithila and the Mixed-Devanagari. Not that these recensions were not there at the time of Sir William, but the pandits were either not aware of them, or did not take serious notice of them. It is interesting to note that ancient commentators do speak of variations in the text of *Abhijñānśakulam*, answering to the existence of its various recensions.

1. Sakuntalā A Sanskrit Drama, In seven Acts by Kālidāsa, The Devanagari Recension of the Text, Edited with Literal English Translation of all the Metrical Passages, Schemes of the Metres, And Notes, Critical and Explanatory, By Monier Williams, 4th Ed., The Chowkhamba Sanskrit Studies, Vol. XII, The Chowkhamba Sanskrit Series Office, Varanasi; 1976 (Originally, Oxford: At the Clarendon Press, MDCCLXXVI), Preface, p. VI.
2. A Reconstruction of the Abhijñānaśakuntalam, Edited by Dileep Kumar Kanjilal, Calcutta Sanskrit College Research Series No. XC, Sanskrit College, Calcutta, 1980.

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The 'Abhijñāna-śākuntala' has many a recesion — Bengal, Mithila, Kashmir, South India, mixed Devnagar, Devnagar and some others. Professor R. Pischel, A. L. Chezy, Professor Ryder, Mahāmahopādhyāya Premchand Tarkavagish, Pandit Jivananda Vidyasagar, Mr. Harinath De, Dr. Dileep Kanjilal and many others established authenticity of the Bengal recension. But at present the Devanagar recension has got predominance over all other recensions and commonly read the only prescribed text at college and university levels all over India.

The Bodleian Library Catalogue,[2] entery No. 1244 gives a detailed descripition of MS of Jones's translation containing the text as well (see Appendix III). From this it appears that Jones got the text of the drama copied by a local scribe named Lālā Mahābarāya, since the text bears the same beautiful handwriting as the text of Bopadeva's *Mugdhabodha* grammar, Bodleian Sanskrit MS No. C34, copied by this scribe.

The text obviously represented a version of the Bengal recension. The translation, though claimed to be literal is not always strictly so, and the translator has not hesitated in compromising with repetition of ideas even though not always very happy at it.

While many such flaws here and there may be pointed out in the translation of Jones, his contribution to the realm of Oriental studies cannot be underrated. Since this translation of the work, over 150 editions and translations of the same in different languages of the world have come out. There have been happy improvements upon both the text and its translations from time to time, but the credit of Sir William Jones is that of the pioneer, so much so that the names of William Jones and Kālidāsa's *Śākuntala* are now almost inseparably connected.

Edition and Translation

Since the first edition of Śakuntalā from Calcutta in 1761

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the drama has been edited by more than three dozen scholars from various places.Some of the editions were: Bohtlingk, Rabe, Premachandra Bhattacārya, Jagmohan Takalankara, Jaganmohan Sarma, D.V. Pant, Colous Bukhard, R. Pischel, Isvarachandra Vidyasagar, N. B. Godabole, Krishnanath Bhattacharya, T. Holme, Carl Cappeller, Banarsidas Jain Yogendradas Chaudhuri, C. R. Devadhar, S. K. Belvelkar Dilipkumar Kanjilal, A. L. Chezy, Rajendra Mohan and others (as noted by S. P. Narang in his Kalidasa Bibliography).

Publishing houses from several places like Nirnaya Sagar, Chowkhamba Sanskrit Series, Motilal Banarsidass, Munshiram Manoharlal and research institutes and manuscripts libraries have brought out authentic publications.

Some of the editions contain Sanskrit commentaries. M. Krishnamachariar has mentioned the commentators like Rāghava Bhatta, Kāṭayavema, Srinivasa, Ghanaśyama, Abhirāma, Krishnanath Pancanana, Chandrasekhara, Damaruvallabha, Prākrtacarya, Narayana, Ramabhadra, Sankara, Premachandra, D. V. Panda, Vidyasagara, Venkatacharya, Dakṣiṇāvartanātha, Rama Varman, and Rama Pisharoti in addtion to five amonymous commentators. The historian has also mentioned four recensions called Bengali, Devanagari, Kashmir and South Indian.

Translation

Translation of the drama are avaible in many Indian and European languages. Any attempt to make a list of these is bound to be incomplete since more and more languages are increasing their number of translations. Hence a tentative account can only be attempted here language-wise with number of translations in brackets.[1]

1. For an account of Kālidasa literature in Malayalam, See Dr. Poovattor Ramakrishan a Pillai, Kerala Samskrta Vijñānakośam, Current Books, Kottayam, 2006.

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Assamese (1), Belgian (1) Bengali (22) Bohemian (1), Chinese (7), Danish (2), Dogri (1), Dutch (2) English (54), French (15) German (26), Gujarati (14), Hindi (32) Hindustani (2), Hungarian (1) Icelandic (1) Indonesian (1) Italian (9) Javanese (1) Kannada (14) Latin (1) Maithili (1), Malayalam (45) Marathi (17) Nepali (1), Oriya (6), Persian (3) Polish (7) Portuguese (1), Punjabi (4) Russian (6) Sindhi (1) Spanish (1) Swedish (3) Tamil (10), Telugu (33) Turkish (1) Vkrainian (2), Urdu (5).

Adaptations of the play are available in many languages including imitations. The languages which represent such adaptations include English, French, German, Gujarati, Hindi, Italian, Malayalam, Marathi, Sanskrit etc.

Papers and studies covering various aspects like External criticism, literary study. Aesthetics studies, Characterisation, Peotics, Comaparison, Grammar and Linguistics Sculpture and Art, Culture, Geography, Polity, Philosophy and Ethics, Authenticity, etc, are so many and beyond the scope of enumeration to justify the traditional saying :

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा।
अद्यापि तत्तुल्यकवेरभावात् अनामिका सार्थकनामधेया।।

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संविधानकपात्राणि

राजा (दुष्यन्तः, हस्तिनापुरनृपतिः)–Hero of the play.

सूतः – Charioteer.

विदूषकः (=माढव्यः)– King's Brahmin companion.

सेनापतिः – Commander of the Royal army.

यवनीs— [Greek] military attendants (females).

दौवारिकः – Palace door-keeper.

पार्वता [or वाता] यन–Door-keeper.

करभकः – Royal message-bearer.

कञ्चुकी – Royal chamberlain.

वैतालिकौ – Two Royal bards.

प्रतीहारी – Royal *aide-de-camp* (male).

वेत्रवती – Royal *aide-de-camp* (female).

वसुमती, हंसपदिका – Chief favouriets of the Royal harem, the first being called Devī.

चतुरिका – The Queen's famale attendant.

परभृतिका, मधुकरिका – Female servants in the Royal garden.

सोमरातः–Royal *purohita* or Priest.

मातलिः – The Charioteer of Indra, taking King Duṣṣanta from his Palace of Indra's Heaven and back.

शकुन्तला 'मेनकाप्रसूतिर्विश्वामित्रकन्या–Heroine of the Play.

कण्वः–Foster-father of Śakuntalā, being the Kulapati or Head of the hermitage, situated on the river *Mālinī*.

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अनसूया, प्रियंवदा – Companions of Śakuntalā.

गौतमी–Female escort of Śakuntalā, being the Matron of Kaṇva's hermitage.

शार्ङ्गरवः, शारद्वतः – Pupils of sage Kaṇva & escorts of Śakuntalā in her journey to Duṣyanta's Palace.

वैखानसः, हारीतः and नारदः – Some other pupils of the hermitage.

तापसीs—Female ascetics, not named, participating in the ceremony at the Heroine's parting.

सानुमती–An Apsaras friend of Menakā, the mother of Śakuntalā.

सर्वदम–न–The son of Duṣyanta and Śakuntalā, born and reared in Mārīca's Hermitage in the Heaven.

मारीचः – Father of Indra.

अदितिः – Mother of Indra.

तापस्यः–(Unnamed) female ascetics, belonging to Mārīca's āśrama.

गालवः – Pupil of Mārīca. Also other unnamed pupils.

धीवरः – The fisherman, accused of stealing the Royal signet-ring.

जानुकः, सूचकः – Police constables who arrest and accuse the fisherman of stealing the signet-ring.

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अभिज्ञानशाकुन्तलम्

ABHIJÑĀNAŚĀKUNTALAM

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्।
यामाहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः।। 1।।

That which is the first product of the creator, that which carries the oblations properly offered; that which is the offerer; those two which decide the time; that which has the quality of being perceived by the ear and pervades the whole universe; that which is called the womb of all seeds;that by which the beings are breathing, endowed with all these eight visible forms, may the supreme Lord protect you. (1)

नान्द्यन्ते

(At the end of the benediction)

सूत्रधारः :-(नेपथ्याभिमुखमवलोक्य) आर्ये, यदि नेपथ्यविधानमवसितम्, इतस्तावदागम्यताम्।

Stage-Manager : (Looking towards the greenroom, O noble lady, if you have finished the decorations, please come here.

(प्रविश्य)

(Entering)

नटी :-अज्ज। इअन्हि। आणबेदु अज्जो। को एओओ अणुचिट्ठीअदुत्ति।
आर्यपुत्र इयमस्मि। आज्ञापयत्वार्यः। को नियोगोऽनुष्ठीयतामिति।

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Actress : My lord, here I am.

सूत्रधारः :–आर्ये, अभिरूपभूयिष्ठा परिषदियम्। अद्य खलु कालिदास-ग्रथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटकेनोपस्थातव्यमस्माभिः। तत्प्रतिपात्रमाधीयतां यत्नः।

Stage-Manager : O noble lady, this audience consists mostly of learned men. Today we have to represent the new play composed by Kālidāsa and called Abhijñanaśākuntala. Hence bestow efforts in regard to each of the characters.

नटी :–सुविहिदप्पओअदाए अज्जस्स ण किम्पि परिहास्ससदि।

सुविहितप्रयोगतयार्यस्य न किमपि परिहास्यते।

Actress : Since you are well-versed in the art of representation there will never by any draw-back.

सूत्रधारः :–(आर्ये) कथयामि ते भूतार्थं।

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः।। 2।।

Stage-Manager : O noble lady, let me tell you the truth. Until the wisemen are pleased I do not feel that the representation is sound, eventhough properly trained one entertains some diffidence in mind. (2)

नटी :–अज्ज, एवं णेदम्। अणन्तरकरणिज्जं दाव अज्जो आणवेदु।

आर्य, एवमेतत्। अनन्तरकरणीयं तावदार्य आज्ञापयतु।

Actress : Noble sir, It is so. Tell me what is to be done hereafter.

सूत्रधारः :–किमन्यदस्याः परिषदः श्रुतिप्रसादनतः। तदिममेव तावद-चिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम्। सम्प्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः।। 3।।

Stage-Manager : What else other than pleasing the ears of the audience. Hence sing about this season of summer which is just begun and very much enjoyable for at present—

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The days are delightful as they come to a close, with ample facility to plunge in water; having fragrant breeze due to thier contact with Pāṭala flower and inducing sleep under the thick shades. (3)

नटी :–तह। तथा (इति गायति)।

इसीसिचुम्बिआदं भमरेहिं सुउमारकेसरसिहाइं।
ओदंसअन्ति दअमाणा पमदाओ सिरीसकुसुमाइं।।

ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेशरशिखानि।
अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि।। 4।।

Actress : Let it be so. (She sings)

Tender-hearted and proud ladies make ear ornaments of the Sirisa blossoms the delicate tendrils of which are gently and repeatedly kissed by bees. (4)

सूत्रधारः :–आर्ये, साधु गीतम्। अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः। तदिदानीं कतमत्प्रकरणमाश्रित्यैनमाराधयामः।

Stage-Manager : O Noble lady, Well-sung. O the whole audience enraptured by the melody seems to be as if painted in a picture. Now with what kind of play we shall entertain them?

नटी :–णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिस्णाणसउन्दलं णाम अपुव्वं णाडअं पओएण अधिकरीअदुत्ति। नन्वार्यमिश्रैः प्रथममेवाज्ञप्तम-भिज्ञानशाकुन्तलं नामापूर्वं नाटकं प्रयोगेणाधिक्रियतामिति।

Actress : Why, your lordship had already instructed that the new drama named Abhijñānaśākunata shall be produced.

सूत्रधारः :–आर्ये, सम्यगनुबोधितोऽस्मि। अस्मिन्क्षणे विस्मृतं खलु मया। कुतः।

तवास्मि गीतरागेण हारिणा प्रसभं हृतः।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा।। 5।।

Stage-Manager : O lady you have well reminded me. For a moment I had quite forgotten, For—

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By the sweet melody of your song I was carried away by force,like this king Duṣyanta by the deer running fast. (5)

(इति निष्क्रान्तौ।)

(Both exeunt)

इति प्रस्तावना।

Here ends the Prologue.

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प्रथमोऽङ्कः

ACT I

(ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च)

(Then enter king seated in a chariot pursuing an antelope with bow and arrow in his hand and his charioteer).

सूत :-(राजानं मृगं चावलोक्य) आयुष्मन्।

कृष्णसारे ददच् चक्षुस् त्वयि चाधिज्यकार्मुके।
मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनं।। 6।।

Charioteer : (Looking at the king and the antelope). O Long-lived one!

Looking at the antelope and on you holding a stringed bow, I fancy as it were the wielder of Pināka (Śiva) in person pursuing a deer. (6)

राजा :-सूत, दूरममुना सारङ्गेण वयमाकृष्टाः। अयं पुनरिदानीमपि

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम्।
दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति।। 7।।

King : Charioteer, we have been drawn after by this antelope. Even now he is—

Looking at the pursuing chariot again and again bending his neck with grace, with his hind part of the body mostly drawn into the forepart for fear of strike of the arrow,

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strewing the half chewed darbha grass on the way from his mouth fatigued by the effort, you see, because of the high volition moving much on the air and little through the ground. (7)

(सविस्मयम्।) कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तः।

And thus he could be seen only by effort, though I have been pursuing him.

सूत :–आयुष्मन्, ऊद्धातिनी भूमिरिति मया रश्मिसंयमनाद्रथस्य मन्दीकृतो वेगः। तेन मृग एष विप्रकृष्टान्तरः संवृत्तः। सम्प्रति समदेशवर्तिस्ते न दुरासदो भविष्यति।

Charioteer : O long-lived me. I have slackened the speed of the chariot by pulling the reins since the ground was uneven. Hence the deer is at a distance. Now he will not be difficult to be overtaken since the ground is even.

राजा : तेन हि मुच्यन्तामभीषवः।

King : Then you loosen the reins.

सूत :–यथाज्ञापयत्यायुष्मान् (रथवेगं निरूप्य) आयुष्मन्, पश्य पश्य।

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोद्धूर्वकर्णाः।
आत्मोद्धतैरपि रजोभिर् अलङ्घनीया
धावन्त्यमी मृगजवाक्षमयेव रथ्याः ।।8।।

Charioteer : As ordered by the long-lived me. (Observing the speed of the chariot) O long-lived one. You see, you see!

Once the reins are loosened the chariot-horses are trying to overtake the antelope in speed with the forepart of their bodies well stretched out with the chowries atcrests motionless and with steady and erect ears not to be overtaken even by the dust they themselves raise. (8)

राजा :–(सहर्षम्) सत्यम् अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः। तथा हि

यदालोके सूक्ष्मं व्रजति सहसा तद् विपुलतां
यदर्धे विच्छिन्नं भवति कृतसन्धानमिव तत्।

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प्रकृत्या यद् वक्रं तदपि समरेखं नयनयोर्
र्न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रथजवात् ।। 9।।

King : True; the horses are overtaking the steeds of the sun and those of Hari (Indra). And thus :—

What is minute at sight soon becomes large, what was divided in between seems to be united and what is naturally curved appears to be straight for the eyes so that there is nothing far away or near because of the speed of the chariot. (9)

सूत, पश्यैनं व्यापाद्यमानम्। (इति शरसन्धानं नाट्यति।)

O Charioteer, see that this one is being killed (Enacts fixing an arrow to the bow)

(नेपथ्ये)

(Behind the curtain)

भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः।

O king, this dear belongs to the hermitage and should not be killed, should not be killed!

सूत :–(आकर्ण्यावलोक्य च।) **आयुष्मन्, अस्य खलु ते वाणपथवर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः।**

Charioteer : (Listening and looking) O long-lived one, here have the hermits placed themselves between the antelope which is within the space of the shot of your arrows.

राजा :–(ससम्भ्रमम्।) **तेन हि प्रगृह्यन्तां वाजिनः।**

King : (with anxiety) Then you control the horses.

सूत :–तथा। (इति रथं स्थापयति)

Charioteer : Be it so (stops the chariot)

(ततः प्रविशत्यात्मना तृतीयो वैखानसः)

(Enters a hermit followed by two others)

वैखानसः :–(हस्तमुद्यम्य) **राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः।**

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तत्साधुकृतसन्धानं प्रतिसंहर सायकं।
आर्त्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि ।। 10।।

Hermit : (Raising the hand) O King. This antelope belongs to the hermitage and should not be killed.

Hence retract the arrow fixed properly to the bow, for you people the weapon is designed to help the distressed and not to hurt the guiltless. (10)

राजा :–एष प्रतिसंहृतः (इति यथोक्तं करोति।)

King : Here I have retracted (He does as said)

वैखानसः :–सदृशमेतत्पुरुवंशप्रदीपस्य भवतः।

जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव।
पुत्रमेवंगुणोपेतं चक्रवर्तिनमाप्नुहि।। 11।।

Hermit : This is worthy of the beacon light of the race of Purus.

It is befitting of you who are born in the race of Purus. May you have a virtuous son who would become an emperor. (11)

इतरौ :–(बाहू उद्यम्य) सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि।

Others : (Raising the hands) By all means, may you have a son who will be an emperor.

राजा :–(सप्रणामं) प्रतिगृहीतम्।

King : (Bowing) It is accepted.

वैखानसः :–राजन्, समिदाहरणाय प्रस्थिता वयं। एष खलु कण्वस्य महर्षेर् उपमालिनीतीरम् आश्रमो दृश्यते। न चेद् अन्यकार्यातिपातं तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः। अपि च–

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य।
ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ।। 12।।

Hermit : O King, we are on our way to collect wood for sacrificial purpose. Here on the banks of the river Mālini you see the hermitage of the great preceptor Kaṇva. It there

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is no urgent engagements, you may enter it and accept the hospitality offered to guests. Moreover—

Having seen the pleasant activitiets of the hermits carried out with out any hindrance, you will know that "how much protection is offered by my arms marked with the scar of the bow-string."(12)

राजा :–अपि सन्निहितोऽत्र कुलपतिः।

King : Is the great preceptor at home.

वैखानसः :–इदानीमेव दुहितरं शकुन्तलामतिथिसत्काराय नियुज्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः।

Hermit : He has just now repaired to Somatīrtha to ward off the adverse fate affecting his daughter with whom he has entrusted the duty of offering hospitality to guests.

राजा :–भवतु। तामेव द्रक्ष्यामि। सा खलु विदितभक्तिर्मां महर्षेः करिष्यति।

King : Well, I shall see her. She will report my devotion having realised it to the great sage.

वैखानसः :–साधयामस्तावत् (इति सशिष्यो निष्क्रान्तः)

Hermit : We shall now depart. (Exit with his pupils).

राजा :–सूत, चोदयाश्वान्। पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे।

King : O Charioteer; drive the horses. I shall purify myself by the visit to the holy hermitage.

सूत :–यदाज्ञापयत्यायुष्मान्। (इति भूयो रथवेगं निरूपयति।)

Charioteer : As commanded by the long-lived one. (Again gesticulates the speed of the chariot).

राजा :–(समन्ताद् अवलोक्य।) **सूत, अकथितोऽपि ज्ञायत एव यथायमाभोगस्तपोवनस्येति।**

King : (Looking around) O Charioteer, even without being told one coud know that these are the regions of the sacred hermitage.

सूत :–कथमिव।

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Charioteer : How indeed!

राजा :–किं न पश्यति भवान्। इह हि–

नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः
प्रस्निग्धाः क्वचिद् इङ्गुदीफलभिदः सूच्यन्त एवोपलाः।
विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-
स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः।। 13।।

King : Don't you see! Here—

Under the trees are fallen the Nīvāra grains from the hollowed trunks of the trees inhabited by the parrots; in some places stones are seen glistening with oil used for breaking the fruits of Ingudi; Owing to confidence the deer bear the sound and stick to their normal gaits, and the paths to the reserviors are marked with the droppings of water from the fringes of bark garments. (13)

सूत :–सर्वमुपपन्नम्।

Charioteer : Everything agrees.

राजा :–(स्तोकमन्तरं गत्वा) **तपोवनवासिनामुपरोधो मा भूत्। अत्रैव तावद् रथं स्थापय। यावदवतरामि।**

King : (Moving a little distance) There should not be any hindrance to the inhabitants of the sacred grove. Stop the chariot at this place so that I may get down.

सूत :–धृताः प्रग्रहाः। अवतरत्वायुष्मान्।

Charioteer : I have held the reins. May the long-lived one get down.

राजा :–(अवतीर्यात्मानमवलोक्य च।) **सूत, विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम। इदं तावद्गृह्यताम्।** (इति सूतस्याभरणानि धनुश्चोपनीय) **सूत, यावदाश्रमवासिनः प्रत्यवेक्ष्योपावर्ते तावदार्द्रपृष्ठाः क्रियन्तां वाजिनः ।**

King : (After getting down) O Charioteer. Sacred groves should be entered in humble garments. You take these (ornaments and bow are deposited with the charioteer) O Charioteer. By the time I return after visiting the inmates of

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the hermitage you may let the horses be washed and refreshed.

सूत :–तथा। (इति निष्क्रान्तः।)

Charioteer : Bet it so. (Exit).

राजा :–(परिक्रम्यावलोक्य च) **इदमाश्रमद्वारं। यावत्प्रविशामि** (प्रविश्य निमित्तं सूचयन्।)

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ।। 14।।

King : (Walking and looking around) Here is the entrance to the hermitage. I shall enter it. (Entering and noticing an omen).

The hermitage is tranquil, my arms are throbbing, how could there be any favourable result for this? Or what is destined must have opening everywhere. (14)

(नेपथ्ये।)

(Behind the curtains)

इदो इदो सहीओ। इत इतः सख्यौ।

Come hither my friends, come hither.

राजा :–(कर्णं दत्त्वा) **अये, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते। यावदग्रे गच्छामि** (परिक्रम्यावलोक्य च।) **अये, एतास्तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवाभिवर्तन्ते** (निपुणं निरूप्य) **अहो, मधुरमासां दर्शनम्।**

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य।
दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ।। 15।।

King : (Listening) Ha! To the right of the groves of trees I hear some voices. Let me go over there (Walking about and looking) Ah, here some damsels of hermits are watering young plants from water-pots suitable for them and coming in this direction. (Looking carefully) Oh How handsome they appear.

If such is the beauty of the damsels of the hermitage

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which is rarely found in those of the royal harem, then the wild creepers are definitely surpassing the creepers of the garden with their quality. (15)

यावदिमां छायामाश्रित्य प्रतिपालयामि (इति विलोकयन् स्थितः।)

I shall remain in this shadow and wait. (He stands looking at them).

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

(Then enter Śakuntalā along with her maids engaged in the above said manner).

शकुन्तला :–इदो इदो सहीओ। इत इतः सख्यौ।

Śakuntalā : Come hither, my friend, come hither.

अनसूया :–हला सउन्दले, तुवत्तोबि तादकस्सबस्स अस्सम रुक्खआ पिअदरेत्ति तक्केमि। जेण णोमालिआकुसुमपेलवाबि तुम एदाणं आलवालपूरणे णिउत्ता। हला शकुन्तले। त्वत्तोऽपि तातकाश्यपस्य आश्रम वृक्षाः प्रियतरा इति तर्कयामि। येन नवमालिकाकुसुमपेलवापि त्वम् एतेषामालवालपूरणे नियुक्ता।

Anasūya : O Śakuntalā, my friend, I think that to father Kāśyapa the trees of the hermitage are dearer than you.

For you who are more tender than the Navamālikā flower enjoined to fill up their basins.

शकुन्तला :–ण केवलं तादणिओओ एव्व। अत्थि मे सोदरमिणेहोबि एदेसु। (इति वृक्षसेक्षनं निरूपयति) न केवलं तातनियोग एव। अस्ति मे सोदरस्नेहोऽपि एतेषु।

Śakuntalā : It is not only because of the order of the father. I have a sisterly affection for them. (Acts watering the trees).

राजा :–कथम् इयं सा कण्वदुहिता। असाधुदर्शी खलु तत्रभवान्काश्यपः, य इमाम् आश्रमधर्मे नियुङ्क्ते।

इदं किलाव्यजमनोहरं वपुस्
तपःक्षमं साधयितुं य इच्छति।
ध्रुवं स नीलोत्पलपत्रधारया
शमीलतां छेत्तुम् ऋषिर् व्यवस्यति ।। 16 ।।

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King : How! Is this that daughter of Kaṇva : Surely the venerable Kaṇva has no sense of discrimination since he has entrusted her with the duties of the hermitage.

He who wants to put this body endowed with natural beauty to endure penance, that sage is definitely trying to cut the creeper of the Sami tree with the edge of the leaf of a blue lotus. (16)

भवतु। पादपान्तरित एव विश्वस्तां तावदेनां पश्यामि। (इति तथा करोति)

All right. Let me look at her with confidence concealed as I am by the trees. (He does so)

शकुन्तला :—सहि अणसूए। अहिपिणद्धेण बक्कलेण पिअंवदाए णिअन्तिदम्हि। सिढिलेहि दाव णं। सखि अनसूये। अतिपिनद्धेन वल्कलेन प्रियंवदया नियन्त्रितास्मि। शिथिलय तावदेतत्।

Śakuntalā : O friend Anasūyā, I feel quite uncomfortable with the dark garment which Priyamvadā has fastened too tightly. Please loosen it.

अनसूया :—तह। (इति शिथिलयति।) तथा।

Anasūyā : Very well. (She loosens it).

प्रियंवदा :—(सहासम्) **एत्थ पओहरवित्थारइत्तअं अत्तणो जोव्वणं उब्बालह। मं किं उब्बालम्भेसि।** अत्र पयोधरविस्तारयितृ आत्मनो यौवनमुपालभस्व। मां किमुपालभसे।

Priyamvadā : (With a laugh) For this you may find fault with your youth which gives your bossom such a swell.

राजा :—अथवा काममननुरूपमस्या वपुषो वल्कलं न पुनरलङ्कारश्रियं न पुष्यति। कुतः—

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनां ।। 17।।

King : Definitely this bark garment is an embellishment to her youthfulness. For

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The lotus though surrounded by the moss is beautiful; the spot on the moon though dark enhances the charm. This slender girl is all the more lovely in her dress of bark; For what indeed is there which is not an embellishment to sweet forms? (17)

शकुन्तला :–(अग्रतोऽवलोक्य) **एसो वादेरिदपल्लवङ्गुलीहिं तुवरेदि विअ मं केसररुक्खओ। जाव णं संभावेमि** (इति परिक्रामति।) एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः। यावदेनं संभावयामि।

Śakuntalā : (Looking ahead) This young Kesara tree seems to beckon me towards it with the foliages agitated by the wind. I shall just attend to it.

प्रियंवदा :–हला सउन्दले। एत्थ एव्व दाव मुहुत्तअं चिट्ठ। हला शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ।

Priyamvadā : Friend Śakuntalā. You stand there for a moment.

शकुन्तला :–किणिमित्तं। किन्निमित्तम्।

Śakuntalā : Why so.

प्रियंवदा :–जाव तुए उवगदाए लदासणाहो विअ अअं केसररुक्खओ पडिभादि। यावत्त्वयोपगतया लतासनाथ इव अयं केसरवृक्षकः प्रतिभाति।

Priyamvadā : So that with you the young Kesara tree will appear as though enjoined with a creeper.

शकुन्तला :–अदो क्खु पिअंवदा सि तुमं। अतः खलु प्रियंवदासि त्वम्।

Śakuntalā : That is why you are verily called Priyamvadā.

राजा : प्रियमपि तथ्यमाह शकुन्तलां प्रियंवदा। अस्याः खलु–

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू।
कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धं ।। 18।।

King : Though it may appear pleasing Priyamvadā is only speaking a truth to Śakuntalā. For—

Her lower lip has the redness of a tender petal, the arms bear semblance with charming stalks and youthfulness bewitching like a blossom is bloming all over her limbs. (18)

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अनसूया :–हला सउन्दले। इअं सअंवरवहू सहआरस्स तुए किदणामहेआ वणजोसिणित्ति णोमालिआ। णं विसुमरिदासि। हला शकुन्तले, इयं स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति नवमालिका। एनां विस्मृतासि।

Anasūyā : Friend Śakuntalā. Here is the Navamālikā creeper named by yourself as Vanajyotsnā and the self-elected bride of the mango tree. Have you forgotten her?

शकुन्तला :–तदा अत्ताणम्पि विसुमरिस्सं (लतामुपेत्यावलोक्य च सहर्षम्) **हला, रमणीए क्खु काले इमस्स लदापाअबमिहुणस्स वइअरो संवुत्तो। णवकुसुमजोव्वणा वणजोसिणी, बद्धपल्लवदाए उबभोअक्खमो सहआरो।** (इति पश्यन्ती तिष्ठति।) तदात्मानमपि विस्मरिष्यामि। हला, रमणीये खलु काल एनस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः। नवकुसुमयौवना वनज्योत्स्ना, स्निग्धपल्लवतयोपभोगक्षमः सहकारः।

Śakuntalā : If it is so I would forget myself. (Approaching the creeper and looking intently) Friend, at a charming time itself the union between the couple of creeper and tree has occurred. Vanajyotsnā is fresh by the blossoming of her youth and the Sahakāra fit for enjoyment with his sprouting of young leaves. (She stands looking at them).

प्रियंवदा :–(सस्मितम्) **अणसूए। जाणासि किणिमित्तं सउन्दला वणजोसिणिं अदिमेत्तं पेक्खदित्ति।** अनसूये, जानासि किन्निमित्तं शकुन्तला वनज्योत्स्नामतिमात्रं पश्यतीति।

Priyamvadā : O Anasūyā, do you know why Śakuntalā is looking intently at Vanajyotsnā?

अनसूया :–णक्खु विभावेमि। कहेहि। न खलु विभावयामि। कथय।

Anasūyā : I fail to understand. Please tell me.

प्रियंवदा :–जधा वणजोसिणी अणुरूबेण पाअबेण सङ्गदा। अबिणाम एव्वं अहम्पि अत्तणो अणुरूबं वरं लहेअंत्ति। यथा वनज्योत्स्नानुरूपेण पादपेन सङ्गता अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेयेति।

Priyamvadā : As in the case of Vanajyotsnā which is united with a suitable tree, will it be possible for me to get a suitable bridegroom.

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शकुन्तला :–एसो णूणं तुह अत्तगदो मणोरहो (इति कलशम् आवर्जयति।) एष नूनं तवात्मगतो मनोरथः।

Śakuntalā : This indeed is your own desire. (She tips the water pot.)

राजा :–अपि नाम कुलपतेर् इयम् असवर्णक्षेत्रसम्भवा स्यात्। अथवा कृतं सन्देहेन।

असंशयं क्षत्रपरिग्रहक्षमा
यदार्यम् अस्यामभिलाषि मे मनः।
सतां हि सन्देहपदेषु वस्तुषु
प्रमाणमन्तःकरणप्रवृत्तयः ।। 19।।

King : Could it be that she was born as daughter of Kulapati in a wife hailing from a different caste. Or there is no basis for such a doubt.

Undoubtedly she is fit to be married by a Kṣatriya since my noble mind entertain a longing for her. In the case of the virtuous the working of the inner sense could bear testimony in cases beset with doubts. (19)

तथापि तत्त्वत एनामुपलप्स्ये।

Still I shall ascertain the truth about her.

शकुन्तला :–(ससम्भ्रमं) **अम्मो मलिलमेअसम्भमुग्गदो णोमालिअं उज्झिअ वअणं मे महुअरो अहिवट्टइ** (इति भ्रमरबाधां नाटयति।) अम्मो। सलिलसेकसम्भ्रमोद्गतो नवमालिकामुज्झित्वा वदनं मे मधुकरोऽभिवर्तते (इति भ्रमरबाधां रूपयति)

Śakuntalā : (Excitedly) Oh. A bee disturbed by the watering is coming up in the direction of my face leaving the Navamālikā creeper. (Enacts as though annoyed by the a bee).

राजा :–(सस्पृहं विलोक्य)–

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः।

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करौ व्याधुन्वत्याः पिवसि रतिसर्वस्वम् अधरं
वयं तत्त्वान्वेषान् मधुकर हतास् त्वं खलु कृती ।।20।।

King : (Looking longingly)

You do often touch her throbbing eyes casting side long glances; moving about her ear you whisper as though conveying to her a secret of love; kiss her lower lip, the treasure of delight eventhough she waves her hands, Oh bee we are lost in thinking about propriety but you are fortunate indeed. (20)

शकुन्तला :–ण एसो धिट्ठो विरमदि। अणदो गमिस्सं (पदान्तरे स्थित्वा सदृष्टिक्षेपं) **कधं इदो वि आअच्छदि। हला, परित्ताअध परित्ताअध मं इमिणा दुव्विणीदेण दुट्ठमहुअरेण अहिहूअमाणं।** न एष धृष्टो विरमति। अन्यतो गमिष्यामि। कथमितोऽप्यागच्छति। हला, परित्रायेथां मामनेन दुर्विनीतेन दुष्टमधुकरेणाभिभूयमानाम्।

Śakuntalā : This rogue does not stop. Let me move away. (Stepping aside and looking about) Ha! he is coming this way too. Friends save me who is being troubled by this impudent bee.

उभे : (सस्मितम्।) **काओ वअं परित्तादुं। दुस्सन्दं अक्कन्द। राअ रक्खिदाइं तबोवणाइं णाम।** के आवां परित्रातुम्। दुष्यन्तमाक्रन्द। राजरक्षितव्यानि तपोवनानि नाम।

Both : (Smiling) Who are we to save you. You call for Duṣyanta. Hermitages are to be protected by the King.

राजा :–अवसरोऽयम् आत्मानं प्रकाशयितुम्। न भेतव्यं (इत्यर्धोक्ते स्वगतम्) **राजभावस् त्वभिज्ञातो भवेत्। भवतु। एवं तावद् अभिधास्ये।**

King : This is the right time for revealing myself. Do not be afraid, do not be afraid (Halfway through the speech, ponder himself) my kingship will be exposed. Well, I shall speak thus.

शकुन्तला :–(पदान्तरे स्थित्वा) **कहं इदोबि मं अणुसरदि।** कथम् इतोऽपि मामनुसरति।

Śakuntalā : (Stepping aside, and looking about) What he follows me even here.

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राजा :–(सत्वरम् उपसृत्य।) **आः।**

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानां।
अयम् आचरत्यविनयं मुग्धासु तपस्विकन्यासु ।। 21।।

King : (Approaching quickly)

While this scion of the Puru race rules over the earth subduing the wicked who behaves rudely to timid damsels of the hermits. (21)

(सर्वा राजानं दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः)

(All are embarrassed to see the king)

अनसूया :–अज्ज। णक्खु किम्पि अच्चाहिदं। इअं णो पिअसही महुअरेण अहिहूअमाणा कादरीभूदा (इति शकुन्तलां दर्शयति) आर्य, न खलु किमप्यत्याहितम्। इयं नः प्रियसखी मधुकरेणाभिभूयमाना कातरीभूता।

Anasūyā : O noble sir, there is nothing very dreadful. Here, our dear friend has become afraid of a bee that is troubling her.

राजा :–(शकुन्तलाभिमुखो भूत्वा) **अपि तपो वर्धते।**

King : (Looking towards Śakuntalā) I hope you penances in prospering.

(शकुन्तला साध्वसाद् अवचना तिष्ठति)

(Śakuntalā remains silent due to embarrassment)

अनसूया :–दाणिं अदिधिविसेसलाहेण। हला सउन्दले। गच्छ उडअं। फलमिस्सं अग्घं उबहर। इदं पादोदअं भविस्सदि। इदानीमतिथिविशेषलाभेन। हला शकुन्तल। गच्छोटजम्। फलमिश्रमर्घमुपहर। इदं पादोदकं भविष्यति।

Anasūyā : Yes, now that we have got a special guest. Friend Śakuntalā, so the hermitage. Bring offering along with fruits. This water will be sufficient to wash the feet.

राजा :–: भवतीनां सूनृतयैव गिरा कृतम् आतिथ्यं।

King : Hospitality is already extended by your sweet and truthful words.

प्रियंवदा :–तेण हि इमस्सिं पच्छअसीअलाए सत्तबणवेदिआए मुहुत्तअं

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उबविसिअ परिस्समविणोदं करेदु अज्जो। तेन ह्यस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां मुहूर्तमुपविश्य परिश्रमविनोदं करोत्वार्यः।

Priyamvadā : Then you may sit down for a while under the raised platform of the Saptaparṇa tree which is cool and shady, to remove your fatigue.

राजा :–नूनं यूयमप्यनेन कर्मणा परिश्रान्ताः।

King : Surely you people are also fatigued by this work.

अनसूया :–हला सउन्दले, उइदं णो पज्जुबासणं अदिधीणं। एत्थ उबविसन्ह। (इति सर्व उपविशन्ति।) हला शकुन्तले, उचितं नः पर्युपासनमतिथीनाम्। अत्रोपविशामः।

Anasūyā: O Śakuntalā, it is only proper that we sit along with the guest. Let us sit here. (All sit down)

शकुन्तला :–(आत्मगतम्।) **किं णुक्खु इमं जणं पेक्खिअ तबोवणविरोहिणो विआरस्स गमणीअम्हि संवुत्ता।** किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता।

Śakuntalā : (To herself) Why is it that on seeing him I am undergoing a feeling which is quite against the nature of the hermitage?

राजा :–(सर्वा विलोक्य) **अहो समवयोरूपरमणीयं भवतीनां सौहार्दम्।**

King : (Looking at them all) How delightful is the friendship among you which is befitting your age, and form.

प्रियंवदा :–(**जनान्तिकम्।**) **अणसूए, को णु क्खु एसो। चउरगम्भीराकिदी महुरं आलबन्तो पहाववन्दो विअ लक्खीअदि।** अनसूये, को नु खल्वेषः। चतुरगम्भीराकृतिर्मधुरमालपन्प्रभाववानिव लक्ष्यते।

Priyamvadā : (Aside) O Anasūyā, who could be this one possesing noble and dignified appearance and speaking in an aggreeable manner.

अनसूया :–सहि, ममबि अत्थि कोदूहलं। पुच्छिस्सं दाव णं (**प्रकाशम्**) **अज्जस्स महुरालाबजणिदो विस्सासो मं मन्ताबेदि। कदमो अज्जेण राएमिवसो अलङ्करीअदि। कदमो वा विरहपज्जुस्सुअजणो किदो देसो। किस्मिमित्तं वा**

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सुउमारदरोवि तबोवणगमणपरिस्सस्स अत्ता पदं उबणीदो। सखि, ममाप्यस्ति कौतूहलं। प्रक्ष्यामि तावदेनं। आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयति। कतम आर्येण राजर्षिवंशोऽलङ्क्रियते। कतमो वा विरहपर्युत्सुकजनः कृतो देशः। किन्निमित्तं वा सुकुमारतरोऽपि तपोवनगमनपरिश्रमस्य आत्मा पदमुपनीतः।

Anasūyā : Friend, I too am curious. I shall just ask him. (Aloud) Your agreeable speech gives me the confidence to ask you as to what race of royal sages is embellished by your honour? Which country is made anxious because of your absence? And for what purpose are you troubling your gentle body to the visit of the hermitage?

शकुन्तला :–(आत्मगतम्) **हिअअ, मा उत्तस्स। एसा तुए चिन्दिदं अणसूआ मन्तेदि।** हृदय, मोत्ताम्य। एषा त्वया चिन्तितान्यनसूया मन्त्रयते।

Śakuntalā : (To herself) O my heart, be not uneasy. What you heve been thinking is now spoken by Anasūyā.

राजा :–(आत्मगतम्) **कथमिदानीम् आत्मानं निवेदयामि, कथं वात्मापहारं करोमि। भवतु। एवं तावद् एनां वक्ष्ये।** (प्रकाशम्) **भवति। यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सोऽहम् अविघ्नक्रियोपलम्भाय धर्मारण्यम् इदमायातः।**

King : (To himself) How can I introduce myself and how can I disguise myself. Well! I shall tell her thus. (Aloud) Lady, I am the person arrived at this hermitage to look after the affairs of religious rites by the descendent of Puru to ensure their performance without obstruction.

अनसूया :–सणाहा दाणिं धम्मचारिणो। सनाथा इदानीं धर्म्मचारिणः।

Anasūyā : Now the performers of piety has found a protector.

(शकुन्तला शृङ्गारलज्जां निरूपयति।)

(Śakuntalā acts amorous bashfulness)

सख्यौ :–(उभयोराकारं विदित्वा जनान्तिकम्) **हला सउन्दले। जइ एत्थ अज्ज तादो सस्सिहिदो भवे।** हला शकुन्तले, यद्यत्राद्य तातः संनिहितो भवेत्।

Friends : (Noting the demeanour of both, aside) Dear Śakuntalā, if only the father were present here.

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शकुन्तला :–तदो किं भवे। ततः किं भवेत्।

Śakuntalā : Then what would have happened.

सख्यौ :–इमं जीविदसव्वस्सेणबि अदिधिविसेमं किदत्थं करिस्सदि। इमं जीवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति।

Friends : He would have made this guest all the more happy by presenting him with his most cherished object in life.

शकुन्तला :–तुह्मे अबेध। किम्पि हिअए करिअ मन्तेध। ण वो वअणं सुणिस्सं। युवामपेतं। किमपि हृदये कृत्वा मन्त्रयेथे। न युवयोर्वचनं श्रोष्यामि।

Śakuntalā : Both of you get lost. You are speaking keeping something in your heart. I do not want to listen to you.

राजा :–वयमपि तावद्भवत्योः सखीगतं किमपि पृच्छमः।

King : We too shall ask something about your friend.

सख्यौ :–अज्ज, अणुग्गहो विअ इअं अब्भत्थणा। आर्य, अनुग्रह इवेयम् अभ्यर्थना।

The two Friends : Noble sir, your request is a favour to us.

राजा :–भगवान्काश्यपः शाश्वते ब्रह्मणि स्थित इति प्रकाशम्। इयं च वः सखी तदात्मजेति कथमेतत्।

King : It is well known that the venerable sage Kāśyapa is constantly engaged is penance. And how is it that this friend of yours is his daughter?

अनसूया :–सुणादु अज्जो। अत्थि कोबि कोसिओत्ति मोत्तणामहेओ महप्पहावो राएसी। श्रृणोत्वार्यः। अस्ति कोऽपि कौशिक इति गोत्रनामधेयो महाप्रभावो राजर्षिः।

Anasūyā : Listen Sir, There is a certain royal sage of great prowess whose family name is Kauśika.

राजा :–अस्ति। श्रूयते।

King : Well I have heard about it.

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अनसूया :–तं णो पिअमहीए पहवं अवगच्छ। उज्झिआए सरीरसंवड्ढणादीहिं तादकस्सबो से पिदा। तमावयो: प्रियसख्या: प्रभवमवगच्छ। उज्झिताया: शरीरसंवर्धनादिभिस्तातकाश्यपोऽस्या: पिता।

Anasūyā : Realise him to be the source of our dear freind. Having been abandoned, father Kāśyapa became her father by taking care of her person and such other acts.

राजा :–उज्झितशब्देन जनितं मे कौतूहलम्। आमूलाच्छ्रोतुमिच्छामि।

King : The word 'abandoned' makes me curious. I would like th hear the whole from the beginning.

अनसूया :–सुणादु अज्जो। गोदमीतीरे पुरा किल तस्म राएसिणो उग्मे तबसि वट्टमाणस्म किम्पि जादसङ्केहिं देवेहिं मेणआ णाम अच्छरा पेसिदा णिअमविग्घकारिणी। श्रृणोत्वार्य:। गौतमीतीरे पुरा किल तस्य राजर्षेरुग्रे तपसि वर्तमानस्य किमपि जातशङ्कैर्देवैर्मेनका नामाप्सरा: प्रेषिता नियमविघ्नकारिणी।

Anasūyā : Listen Sir. It is said that in olden times while the royal sage was engaged in severe penance on the banks of the river Gautamī, the gods apprehending danger sent Menakā the nymph to create obstruction to austerities.

राजा :–: अस्त्येतद् अन्यसमाधिभीरुत्वं देवानां।

King : Yes, the gods show apprehension about the penance of others.

अनसूया :–तदो वसन्तोदारसमए मे उस्सादइत्तअं रूबं पेक्खिअ। (इत्यर्धोक्ते लज्जया विरमति) ततो वसन्तावतारसमयेऽस्या उन्मादयितृकं रूपं प्रेक्ष्य–

Anasūyā : Then at the exotic season of spring having noticed her bewitching beauty— (She stops in the midst of speech due to bashfulness).

राजा :–परस्ताद् अवगम्यत एव। सर्वथाप्सर:सम्भवैषा।

King : The rest is well-known. So she is born of the celestial nymph.

अनसूया :–अहइं। अथ किं।

Anasūyā : Exactly so.

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राजा :–उपपद्यते।

मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः।
न प्रभातरलं ज्योतिरुदेति वसुधातलात् ।। 22।।

King : It agrees.

How could there be the genesis of such form among the mortal females. An effulgence which radiates could not rise up from the surface of the earth. (22)

(शकुन्तलाधोमुखी तिष्ठति)

(Śakuntalā remains with downcast face).

राजा :–(आत्मगतम्।) **लब्धावकाशो मे मनोरथः। किन्तु सख्याः परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः।**

King : (To himself) There is scope for my desire. But after hearing the jovial remarks of the friends regarding the desire for a bridegroom my heart in filled with suspense and anxiety.

प्रियंवदा :–(सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा) **पुणो वि वत्तुकामो विअ अज्जो।** पुनरपि वक्तुकाम इवार्यः।

Priyamvadā : (Looking at Śakuntalā with a smile and facing the hero) It seems that you are still eager to say something.

(शकुन्तला सखीमङ्गुल्या तर्जयति)

(Śakuntalā strikes at her friend with her finger).

राजा :–सम्यगुपलक्षितं भवत्या। अस्ति नः सच्चरितश्रवणलोभाद् अन्यदपि प्रष्टव्यम्।

King : What you said is true. Since I would like to hear about the noble things something more remains to be asked.

प्रियंवदा :–अलं विआरिअ। अणिअन्तणाणुओओ तबस्सिअणो णाम। अलं विचार्य। अनियन्त्रणानुयोगस्तपस्विजनो नाम।

Priyamvadā : Do not hesitate. Hermits could be spoken to without any reservation.

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राजा :–इति सखीं ते ज्ञातुमिच्छामि।

वैखानसं किम् अनया व्रतम् आप्रदानाद्
व्यापाररोधि मदनस्य निषेवितव्यं।
अत्यन्तम् एव मदिरेक्षणवल्लभाभिर्
आहो निवत्स्यति समं हरिणाङ्गनाभिः ।। 23।।

King : This much I would like to know about your friend—

Is this vow of hermits, so opposed to the ways of love is to be practised by her only till the marriage or is she destined to lead a life along with the female deer with intoxicated eyes till the very end. (23)

प्रियंवदा :–अज्ज, धम्मचरणेबि परबसो अअं जणो। गुरुणो उण से अणुरूबवरप्पदाणे सङ्कप्पो। आर्य, धर्म्म। चरणेऽपि परवशोऽयं जनः। गुरोः पुनरस्या अनुरूपवरप्रदाने सङ्कल्पः।

Priyamvadā : Sir, even in performing the religious duties she is dependent on others. It is the intention of her father to give her away to a proper bridegroom.

राजा :–: (आत्मगतम्।) न दुरवापेयं खलु प्रार्थना।
भव हृदय साभिलाषं सम्प्रति सन्देहनिर्णयो जातः।
आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ।। 24।।

King : (To himself) This desire of mine not difficult to be obtained.

Oh my heart, be hopeful; now the doubts are cleared; what you considered as fire has turned to be a jewel capable of being touched. (24)

शकुन्तला :–(सरोषमिव।) अणसूए गमिस्सं अहं। अनसूये गमिष्याम्यहम्।

Śakuntalā (As if is anger) : Anasūyā, I am on my way.

अनसूया :–किणिमित्तं। किंनिमित्तम्।

Anasūyā : What for?

शकुन्तला :–इमं असम्बद्धप्पलाबिणिं विअंवदं अज्जाए गोदमीए णिवेदइस्सं। इमामसम्बद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयिष्यामि।

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Śakuntalā : I am going report to venerable Gautamī about this Priyamvadā speaking irrelevant things.

अनसूया :–सहि, ण जुत्तं ते अकिदसक्कारं अदिहिविसेसं विसज्जिअ मच्छन्ददो गमणं। सखि, न युक्तमकृतसत्कारमतिथिविशेषं विसृज्य स्वच्छन्दतो गमनम्।

Anasūyā : Friend, it is not proper to go away as you like before offering hospitality to this special guest.

(शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव)

(Śakuntalā still goes without saying anything)

राजा :–(ग्रहीतुमिच्छन्निगृह्यात्मानम् आत्मगतं) **अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्तिः। अहं हि–**

अनुयास्यन्मुनितनयां सहसा विनयेन वारितप्रसरः।
स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ।। 25।।

King : (Wishing to detain her but controlling himself, To himself) Oh the mental actions of a lover is an exact reflection of physical movements. As for me—

Wanting to follow the daughter of the sage I have been held back suddenly by decorum; although not moving from my place it seems that I have gone and turned back again. (25)

प्रियंवदा :–(शकुन्तलां निरुध्य) **हला, ण दे जुत्तं गन्तुं।** हला, न ते युक्तं गन्तुम्।

Priyamvadā : (Preventing Śakuntalā) Friend, It is not proper for you to go.

शकुन्तला :–(सभ्रूभङ्गं) **किं णिमित्तं।** किंनिमित्तम्।

Śakuntalā : (Knitting her eyebrows) Why not?

प्रियंवदा :–रुक्खसेअणाइं दुवे धारेसि मे। एहि दाव। अत्ताणं मोचिअ तदो गमिस्सामि (इति बलादेनां निवर्तयति।) वृक्षसेचने द्वे धारयसि मे। एहि तावत्। आत्मानं मोचयित्वा ततो गमिष्यसि।

Priyamvadā : You owe me to water two more trees. Come here. Free yourself from the obligation and then go. (She prevents her with force).

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राजा :–भद्रे। वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्षये। तथा ह्यस्याः

स्रस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणाद्
अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः।
बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः ।। 26।।

King : Noble lady! I notice that this girl is already fatigued owing to the watering of the trees. And thus—'Her shoulders are drooping down and the palms turned very much red owing to the lifting of the pot; the uneven breathing even now causes a heaving of her breasts; her face is lined with sweat that prevents the Sirisa flower slipping from the ears from falling down, and the dishevelled hairs loosened from the braid are held together with one hand. (26)

तदहमेनामनृणां करोमि। (इत्यङ्गुलीयं दातुमिच्छति।)

Hence I shall release her from her debt. (He tries to give a ring)

(उभे नाममुद्राक्षराण्यनुवाच्य परस्परमवलोकयतः)

(Both the friends reading the letters of the name on the ring look at each other).

राजा :–अलमस्मानन्यथा सम्भाव्य। राज्ञः प्रतिग्रहोऽयमिति राजपुरुषं मामवगच्छथ।

King : Do not mistake me for some body else. This being a present given to me by the king consider me as his officer.

प्रियंवदा :–तेण हि णारिहदि एदं अङ्गुलीअअं अङ्गुलीविओअं। अज्जस्स बअणेण अणिरिणा दाणिं एसा (किञ्चिद्विहस्य) हला सउन्दले मोइदासि अणुअम्पिणा अज्जेण अहवा महाराएण। गच्छ दाणिं। तेन हि नार्हत्येतदङ्गुलीयकमङ्गुलीवियोगम्। आर्यस्य वचनेनानृणेदानीमेषा। हला शकुन्तले मोचितास्यनुकम्पिनार्येण, अथवा महाराजेन। गच्छेदानीं।

Priyamvadā : In that case this ring does not deserve to be separated from the finger. She has now been freed from the debt on your word. (Smiling a little) Well Śakuntalā you have been released by this compassionate gentleman or rather by the king himself. Now you may go.

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शकुन्तला :—(आत्मगतम्।) **जइ अत्तणो पहविस्सं।** (प्रकाशम्।) **का तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा।** यद्यात्मनः प्रभविष्यामि। का त्वं विसर्जितव्यस्य रोद्धव्यस्य वा।

Śakuntalā : (To herself) If only I could bear myself (Aloud) Who are you to release me or prevent me.

राजा :—(शकुन्तलां विलोक्य आत्मगतम्।) **किं नु खलु यथा वयमस्यामेवमियमप्यस्मान्प्रति स्यात्। अथवा लब्धावकाशा मे प्रार्थना। कुतः।**

वाचं न मिश्रयति यद्यपि मद्वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे।
कामं न तिष्ठति मदाननसंमुखीयं
भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ 27॥

King : (Looking at Śakuntalā : to himself) It it possible that she has the same feeling towards me as I have for her. Or there is scope for my desire. For—

Even though she does not mingle her words, with me, she lends her ears facing towards me when I speak, it is true that she does not remain facing towards me, but her sight is never directed to any other object. (27)

(नेपथ्ये)

(Behind the curtain)

भो भोस्तपस्विनः, संनिहितास्तपोवनसत्त्वरक्षायै भवत। प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः।

Oye mendicants, be united for the protection of the hermitage. King Duṣyanta who is on a hunt is reported to be in the neighbourhood.

तुरगखुरहतस्तथा हि रेणुर्
विटपविषक्तजलार्द्रवल्कलेषु।
पतति परिणतारुणप्रकाशः
शलभसमूह इवाश्रमद्रुमेषु ॥ 28॥

The dust raised by the hoof of his steeds red as the evening sunlight falls on the wet bark garments suspended on the trees of the hermitage like a swarm of locusts. (28)

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अपि च–

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः
पादाकृष्टव्रततिवलयासङ्गसञ्जातपाशः।
मूर्त्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ।। 29।।

Further—

An elephant alarmed on seeing the chariot enters the grove of penance, shaking away the herd of deer, smashing the trees with hard blows, carrying the bough on one of his tusks and dragging the creepers fettered to his feet, as though an incarnation of the impediment to penance. (29)

(सर्वाः कर्णं दत्त्वा किञ्चिदिव सम्भ्रान्ताः)

(All lend the ears and are bewildered).

राजा :–(आत्मगतम्।) **अहो धिक् पौरा अस्मदन्वेषिणः तपोवनम् उपरुन्धन्ति। भवतु। प्रतिगमिष्यामस्तावत्।**

King : (To himself) Alas. the citizens who search for me are disturbing the grove of penance. Well. I shall go to them.

सख्यौ :–अज्ज इमिणा आरणअवुत्तन्तेण पज्जाउलम्ह। अणुजाणाहि णो उडअगमणस्स। आर्य, अनेन आरण्यकवृत्तान्तेन पर्याकुलाः स्मः। अनुजानीहि न उटजगमनाय।

Both this friends : Noble sir, this report on the disturbance of forest scares us. Permit us to go back to the hermitage.

राजा :–(ससम्भ्रमम्) **गच्छन्तु भवत्यः। वयमप्याश्रमपीडा यथा न भविष्यति तथा प्रयतिष्यामहे।**

King : (Excitedly) Yes, you may go. I shall try myself to avoid trouble to the hermitage.

(सर्व उत्तिष्ठन्ति)

(All get up)

सख्यौ :–अज्ज असम्भाविदादिहिसक्कारं भूओवि पेक्खणणिमित्तं लज्जेमो अज्जं विस्सणिबदुं। आर्य, असम्भावितातिथिसत्कारं भूयोऽपि प्रेक्षणनिमित्तं लज्जामहे आर्यं विज्ञापयितुं।

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Friends : Sir, with unfinished hospitality we are ashamed to request you to give us the pleasure of meeting once again.

राजा :–मा मैवम्। दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि।

King : Don't you say so. I feel myself honoured by the mere sight of you.

(इति राजानमेवावलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता।)

(Śakuntalā looking at the king and delaying a little on pretext goes out with the two friends).

राजा :–मन्दौत्सुक्योऽस्मि नगरगमनं प्रति। यावदनुयात्रिकान्समेत्य नातिदूरे तपोवनस्य निवेशयामि। न खलु शक्नोमि शकुन्तलाव्यापारादात्मानं निवर्तयितुं। मम हि–

गच्छति पुरः शरीरं धावति पश्चाद् असंस्तुतं चेतः।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ।। 34।।

King : I am no more eager to return to the city. I shall reach my retinue and encamp not far away from the holy grove. I am unable to direct my mind from the thoughts about Śakuntalā. As for me—

My limbs are moving forward; but the uncontrolled mind rushes back like the cloth of chinese silk of the banner borne againts the wind. (30)

(इति निष्क्रान्ताः सर्वे)

(Exeunt all).

।। इति प्रथमोऽङ्कः।।

Here ends the first Act.

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द्वितीयोऽङ्कः

ACT II

।। ततः प्रविशति विषण्णो विदूषकः।।

(Then enter a dejected Vidūṣaka)

विदूषकः–(निःश्वस्य।) भो दिट्ठं। एदस्स मिअआसीलस्स रण्णो वअस्सभावेण णिव्विण्णो म्हि। अअं मिओ। अअं वराहो अअं सद्दूलो त्ति मज्झण्णे वि गिम्हविरलपाअबच्छआसु वणराईसु आहिण्डीअदि अडवीदा अडविं। पत्तसंकरकसाआइं कडुआइं गिरिणईजलाइं पीअन्ति। अणिअदवेलं सुल्लमंसभूइट्ठो आहारो अण्हीअदि। तुरगाणुधावणकण्डिदसन्धिणो रत्तिम्मि वि णिकामं सइदव्वं णत्थि। तदो महन्ते एव्व पच्चूसे दासीएपुत्तेहिं सउणिलुद्धएहिं वणग्गहणकोलाहलेण पडिबोधिदोम्हि। एत्तिएण दाणिं पि पीडा ण णिक्कमदि। तदो गण्डस्स उबरि पिण्डिआ संवुत्ता। हिओ किल अम्हेसु ओहीणेसु तत्तहोदो मिआणुसारेण अस्समपदं पविट्ठस्स ताबस- कण्णआ सउन्दला णाम मम अधण्णदाए दंसिदा। संपदं णअरगमणस्स मणं कहं वि ण करेदि। अज्ज वि से तं एव्व चिन्तअन्तस्स अच्छीसु पभादं आसि। का गदी। जाव णं किदाचारपरिक्कमं पेक्खामि। (इति परिक्रम्यावलोक्य च।) एसो बाणासणहत्थाहिं जवणीहिं वणपुप्फ- मालाधारिणीहिं परिवुदो इदो एव्व आअच्छदि पिअवअस्सो। होदु। अङ्गभङ्गविअलो विअ भविअ चिट्ठिस्सं। जइ एव्वं वि णाम विस्समं लहेअं। (इति दण्डकाष्ठमवलम्ब्य स्थितः।) भो दृष्टम्। एतस्य मृगयाशीलस्य राज्ञो वयस्य भावेन निर्विण्णोऽस्मि। अयं मृगोऽयं वराहोऽयं शार्दूल इति मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिष्वाहिण्ड्यतेटवीतोऽटवीम्। पत्रसंकरकषायाणि कटूनि गिरिनदीजलानि पीयन्ते। अनियतवेलं शूल्यमांसभूयिष्ठ आहारो भुज्यते। तुरगानुधावनकण्डितसंधे रात्रावपि निकामं शयितव्यं नास्ति। ततो महत्येव प्रत्यूषे

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दास्या: पुत्रै: शकुनिलुब्धकैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि। इयतेदानीमपि पीडा न निष्क्रामति। ततो गण्डस्य उपरि पिटका संवृत्ता । ह्य: किलअस्मास्ववहीनेषु तत्रभवतो मृगानुसारेणाश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम ममाधन्यतया दर्शिता। सांप्रतं नगरगमनस्य मन: कथमपि न करोति। अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णो: प्रभातमासीत्। का गति:। यावत्तं कृताचारपरिक्रमं पश्यामि। एष वाणासनहस्ताभि-र्यवनीभिर्वनपुष्पमालाधारिणीभि: परिवृत इत एवागच्छति प्रियवयस्य:। भवतु। अङ्गभङ्गविकल इव भूत्वा स्थास्यामि। यद्येवमपि नाम विश्रमं लभेय।

Vidūṣaka : (Sighing) O what a fate! I am tired becoming a friend of this king who is addicted to hunting. Here is a deer, here is a boar and here is a tiger—thus even in midday he moves from forest to forest where trees providing shade are rare. We have to drink pungent water from the streams of mountains astringent from the mixture of leaves. We eat food with out a fixed time meats roasted on spits. Even at night I can not sleep well due to the dislocation of joints caused by the chasing of deer. And then very early in the dawn, those rascals (son of slaves) who hunt birds wake me up with much din to lay seige to the forest. With this much the trouble is not over. Then there is a pimple growing over the old boil. For, yesterday when we were lagging behind his majesty chasing a deer happened to enter the grounds of the hermitage where a hermit girl called Śakuntalā was brought to his notice due to my ill-luck. And now he has not even a thought of returning to the city. Even now thinking over her the dawn broke upon his eyes. What recourse is there. I shall now meet him after he has finished his routines. (Walking about the observing) Hither comes my dear friend surrounded by Yavana-girls holding bows in their hand and wearing garlands of wild flowers. Well. I shall remain here as though crippled by paralysis of my limbs. I hope thus I may get some respite (Stands leaning on a staff).

(तत: प्रविशति यथानिर्दिष्टपरिवारो राजा)

(Then enters the king with attendants as indicated).

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राजा :–

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ।। 1।।

King : The beloved is not easy to obtain though my mind is yearning much to see her condition. Even if the love is unsatiated the mutual longing causes delight. (1)

(स्मितं कृत्वा) एवमात्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते।। तद्यथा–

(Smiling) Thus the solcitor is beguiled by imaging the state of affairs on the part of the beloved ones. Thus—

स्निग्धं वीक्षितम् अन्यतोऽपि नयने यत् प्रेरयन्त्या तया
यातं यच्च नितम्ब्योर्गुरुतया मन्दं विलासादिव।
मा गा इत्युपरुद्धया यदपि सा सासूयमुक्ता सखी
सर्वं तत्किल मत्परायणमहो कामी स्वतां पश्यति ।। 2।।

The lovely glance which she cast directing her eyes elsewhere, the slow gait that she made owing to the heaviness of her hips as due to gracefulness, the angry words that she used against her friend when she was prevented saying 'do not go'—all this was due to me; Ah the lover considers all with reference to himself. (2)

विदूषकः :–(तथा स्थित एव।) भो वअस्स, ण मे हत्था पसरन्ति। ता वाआमेत्तेण जआबीअसि। भो वयस्य, न मे हस्तपादं प्रसरति। तद्वाचामात्रेण जापयिष्यामि।

Vidūṣaka : (Remaining in the same position) O friend, I cannot move my hands and legs. Hence I shall greet you with words only.

राजा :–कुतोऽयं गात्रोपघातः।

King : Why this physical discomfiture.

विदूषकः :–कुदो किल सअं अच्छी आउलीकरिअ अस्सकारणं पुच्छेसि। कुतः किल स्वयमक्षिण्याकुलीकृत्याश्रुकारणं पृच्छसि।

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Vidūṣaka : How is it that after troubling my eyes you ask for the cause of tears.

राजा :–न खल्ववगच्छामि। भिन्नार्थमभिधीयताम्।

King : I do not understand your words.

विदूषकः :–भो वअस्स, जं वेदसो खुज्जलीलं विडम्बेदि तं किं अत्तणो पहावेण णं णईवेअस्स। वयस्य, यद्वेतसः कुब्जलीलां विडम्बयति, तत्किमात्मनः प्रभावेण, ननु नदीवेगस्य।

Vidūṣaka : O friend, the reeds that emulate the action of a hunch-back is due to his own power or by the force of the stream?

राजा :–नदीवेगस्तत्र कारणं।

King : The reason is the force of the stream.

विदूषकः :–मम वि भवं। ममापि भवान्।

Vidūṣaka : So are you for my trouble.

राजा :–कथमिव।

King : How is it.

विदूषकः :–एव्वं राअकज्जाणि उज्झिअ एआरिसे अमाणुससञ्चारे आउलप्पदेसे वणचरवुत्तिणा तुए होदव्वं। जं सच्चं पच्चहं सावदाणुसरणेहिं सङ्खोहिअसन्धिबन्धाणं मम गत्ताणं अणीसोम्हि संवुत्तो। ता पसादइस्सं विसज्जिदुं मं एक्काहम्पि दाव विस्समिदुं। एवं राजकार्याण्युज्झित्वैतादृश आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यम्। यत्सत्यं प्रत्यहं श्वापदानुसरणैः संक्षोभितसन्धिबन्धानां मम गात्राणामनीशोऽस्मि संवृत्तः। तत्प्रसादयिष्यामि विसर्जितुं मामेकाहमपि तावद्विश्रमितुम्।

Vidūṣaka : That you are to roam about in a troublesome area like verily true forester leaving away the affairs of your country. It is that I have become incapaciated with regard to my joints by running after wild animals. Hence I plead you to leave me alone for even a day to take some rest.

राजा :–(स्वगतम्।) अयं चैवमाह। ममापि काश्यपसुतामनुस्मृत्य मृगयाविक्लवं चेतः। कुतः।

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न नमयितुमधिज्यमस्मि शक्तो
धनुरिदमाहितसायकं मृगेषु।
सहवसतिमुपेत्य यैः प्रियायाः
कृत इव मुग्धविलोकितोपदेशः ॥ 3॥

King : (To himself) He too agrees to this. As for me I have become dispirited in regard to hunt by thinking over the daughter of Kaṇva. For—

Though already stringed I could not wield the bow fitted with the arrow on deer, by whom my darling was taught these beautiful glances by abiding with her. (3)

विदूषकः :–(राज्ञो मुखं विलोक्य) **अत्तभवं कि वि हिअए करिअ मन्तेदि। अरण्णे मए रुदिअं आसि।** अत्रभवान्किमपि हृदये कृत्वा मन्त्रयते । अरण्ये मया रुदितमासीत्।

Vidūṣaka : (Looking at the face of the king) His majesty is murmuring something in your mind. It seems that I am crying in the wilderness.

राजा :–(सस्मितम्) **किमन्यत्। अनतिक्रमणीयं मे सुहृद्वाक्यमिति स्थितोऽस्मि।**

King : (Smiling) What else.I was pondering over that I should not disregard the words of my friend.

विदूषकः :–चीरं जीव (इति गन्तुमिच्छति)चिरं जीव।

Vidūṣaka : May you live long ! (Wants to go away).

राजा :–वयस्य, तिष्ठ। सावशेषं मे वचः।

King : Friend : Stay back, I have not completed my words.

विदूषकः :–आणवेदु भवं। आज्ञापयतु भवान्।

Vidūṣaka : May your majesty command.

राजा :–विश्रान्तेन भवता ममाप्यनायासे कर्मणि सहायेन भवितव्यम्।

King : Having had your repose, you should help me in an errand which is not tiresome.

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विदूषकः :–किं मोदअखज्जिआए। तेण हि अअं सुगहीदो खणो। किं मोदकखादिकायाम्। तेन ह्ययं सुगृहीतः क्षणः।

Vidūṣaka : Is it in consuming sweetmeats! Then the invitation is accepted.

राजा :–यत्र वक्ष्यामि। कः कोऽत्र भोः।

King : I shall tell you where. Hey! Who is there!

(प्रविश्य।)

(Entering)

दौवारिकः :–(प्रणम्य।) **आणबेदु भट्टा।** आज्ञापयतु भर्ता ।

Door-keeper : (Bowing) May my lord, command.

राजा :–रैवतकः। सेनापतिस्तावदाहूयतां।।

King : O Raivataka, call the commander of the army to attend.

दौवारिकः :–तह। (इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य।) **एसो अणाबणुक्कण्ठो भट्टा इदो दिणदिट्ठी एव्व चिट्ठदि। उबसप्पदु अज्जो।** तथा। एष आज्ञापनोत्कण्ठो भर्तेतो दत्तदृष्टिरेव तिष्ठति । उपसर्पत्वार्यः।

Door-keeper : Well (He goes and returns with the commander) Here is his majesty eager to command and looking at this direction. Noble sir, approach him.

सेनापतिः :–(राजानम् अवलोक्य) **दृष्टदोषापि स्वामिनि मृगया केवलं गुण एव संवृत्ता। तथा हि देवः–**

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु क्लेशलेशैरभिन्नं।
अपचितमपि गात्रं व्यायतत्वादलक्ष्यं
गिरिचर इव नागः प्राणसारं बिभर्त्ति ।।4।।

Commander : (Looking at the king) Though hunt is reckoned as a vice, if has proved to be an advantage to his majesty. For his majesty—

Possesses a body like an elephant roaming in a mountain with its forepart hardened by the ceaseless friction of the

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bow string capable of enduring the rays of the sun, not at all perspiring though reduced in bulk not noticeable as such due to the loftiness and appearing as the essence of vitality. (4)

(उपेत्य) **जयतु स्वामी। गृहीतश्वापदमरण्यम्। किमिति स्थीयते।**

(Approaching near) May your meajesty be victorious. The forest has it beasts tracked. What else is to be done.

राजा :–मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठव्येन।

King : I have been discouraged by Māḍhavya finding fault with hunting.

सेनापतिः :–(जनान्तिकं) **सखे, स्थिरप्रतिबन्धो भव। अहं तावत्स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये।** (प्रकाशम्।) **प्रलपत्वेष वैधेयः। ननु प्रभुरेव निदर्शनम्।**

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः।
उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥ 5॥

Commander : (Aside) Friend, cotinue your objection. I shall try to ascertain the feeling of his majesty (Aloud) let this fool continue his prattle. Your majesty himself is an-example.

The body becomes thin and agile with a reduceed waist by the removal of fat; it is possible to observe the change of mental discposition of even beasts due to fear and anger, and it is glory for the archers when they hit the moving target with their arrows and hence it is falsely indeed that one says that hunting is of no significance as a recreation and in fact there no other sport that is more exciting. (5)

विदूषकः :–(सरोषम्।) **अबेहि रे उच्छ्रहहेतुअ। अत्तभवं पकिदिं आपणो। तुमं दाव अडवीदो अडविं आहिण्डन्तो णरणासिआलोलुबस्स जिणरिच्छस्स कस्मबि मुहे पडिस्ससि।** अपेहि रे उत्साहहेतुक। अत्रभवान्प्रकृतिमापन्नः। त्वं तावदटवीतोऽटवीमाहिण्डमानो नरनासिकालोलुपस्य जीर्णऋक्षस्य कस्यापि मुखे पतिष्यसि।

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Vidūṣaka : Now his majesty has come to his senses, but you chasing from forest to forest will certainly fall into the mouth of some old bear greedy after the nose of a man.

राजा :–भद्र सेनापते। आश्रमसन्निकृष्टे स्थिताः स्मः। अतस्ते वचो नाभिनन्दामि। अद्य तावत्–

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु।
विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ।।6।।

King : O noble commander, we are now located near a hermitage. Hence I do not appreciate your view. For now—

Let the buffaloes plunge into the water of ponds repeatedly struck by their horns; the herds of deer reposing under the shades may chew the cud, let herds of boar rub the musta grass in the pool and let our bow unstringed for the time being find some respite. (6)

सेनापतिः :–यत् प्रभविष्णवे रोचते।

Commander : As it pleases your majesty.

राजा :–तेन हि निवर्तय पूर्वगतान्वनग्राहिणः। यथा न मे सैनिकास्तपोवनमुपरुन्धन्ति तथा निषेद्धव्याः। पश्य।

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकमस्ति तेजः।
स्पर्शानुकूला इव सूर्यकान्ता-
स्तदन्यतेजोभिभवाद्वमन्ति ।।7।।

King : Then call back the hunters that have already left. See to that my soldiers do not create trouble to the hermitage by preventing them. See—

In the hermits who consider quietitude as the preeminent virtue there exists a scorching flame which remain concealed, like the sun-stone which is pleasant for the touch though emit flames when assailed by another lustre. (7)

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सेनापतिः :–यदाज्ञापयति स्वामी।

Commander : As your majesty commands.

विदूषकः :–गच्छ भो दासीएपुत्त। धंसिदो दे उच्छहवुत्तन्तो। गच्छ भो दास्याःपुत्र। ध्वसितां त उत्साहवृत्तान्तः।

Vidūṣaka : Let your enterprise be thwarted.

(निष्क्रान्तः सेनापतिः)

(The commander leaves)

राजा :–(परिजनं विलोक्य) **अपनयन्तु भवत्यो मृगयावेषम्। रैवतक, त्वमपि स्वं नियोगमशून्यं कुरु।**

King : (Looking at his attendants) Put off your hunting apparel, Raivataka, you too shall return to your duty.

परिजनः :–जं देवो आणबेदि (इति निष्क्रान्तः) यद्देव आज्ञापयति।

Attendants : As your majesty commands (Exit)

विदूषकः :–किदं भवदा णिम्मच्छिअं। सम्पदं इमस्सिं पादवच्छाए विरइदविदाणसणाहे सिलाअले उबविसदु भवं जाव अहं वि सुहासीणा होमि। कृतं भवता निर्मक्षिकम्। सांप्रतमेतस्यां पादपच्छायायां विरचितलतावितान-दर्शनीयायामासने निषीदतु भवान् यावदहमपि सुखासीनो भवामि।

Vidūṣaka : You have cleared the spot. Now be seated in this slab under the shade of a tree having a canopy of creepers, so that I may also sit in a comfortable seat.

राजा :–गच्छाग्रतः।

King : Lead the way.

विदूषकः :–एदु भवं। एतु भवान्।

Vidūṣaka : Come along sir.

(इत्युभौ परिक्रम्योपविष्टौ)

(Both walk about and sit down).

राजा :–माढव्य, अनवाप्तचक्षुःफलोऽसि येन त्वया दर्शनीयं न दृष्टम्।

King : O Māḍhavya! You have not got the fruit of your eyesight, for you have not seen what is worth seeing.

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विदूषकः :–णं भवं अग्गदो मे वट्टदि। ननु भवानग्रतो मे वर्तते।

Vidūṣaka : Why your majesty is there before my eyes.

राजा :–सर्वः कान्तमात्मीयं पश्यति। तामाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि।

King : Everyone thinks that what is dear to him as attractive. I am speaking about that Śakuntalā the fore-head mark of the hermitage.

विदूषकः :–(स्वगतं) होदु। से अवसरं ण दाइस्सं। (प्रकाशम्।) भो वअस्स। जइ सा तवस्सिकणआ अणब्भत्थणीआ ता किं ताए दिट्ठआए। भवतु। अस्यावसरं न दास्ये। भो वयस्य, ते तापसकन्यकाभ्यर्थनीया दृश्यते।

Vidūṣaka : (To himself) Well. I will not give him a chance to elaborate. (Aloud) O friend, It seems that a hermit girl is worthy of your attention.

राजा :–सखे, न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते।

सुरयुवतिसम्भवं किल मुनेरपत्यं तदुज्झिताधिगतं।
अर्कस्योपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमं ।। ४।।

King : Friend the heart of the scions of Puru race will never dwell on any forbidden object.

It is said that the daughter of the sage is in fact born of a celestial damsel, but obtained after she was deserted, like a jasmine flower loosened and flung upon an Arka plant. (8)

विदूषकः :–(विहस्य) जह कस्स वि पिण्डखजूरेहिं उव्वेजिदस्स तिन्तिणीए अहिलासो भवे, तह इत्थिआरअणपरिभाविणो भवदो इअं अब्भत्थणा। यथा कस्यापि पिण्डखजूरैरुद्वेजितस्य तिन्तिण्यामभिलाषो भवेत्, तथा स्त्रीरत्नपरिभाविनो भवत इयमभ्यर्थना।

Vidūṣaka (Smiling) This desire of yours is like the fancy of a man fed up with the relish of dates longing for the fruit of tamarind leaving aside gems of beauties in your palace.

राजा :–न तावदेनां पश्यसि। येनैवमवादीः।

King : You say this since you have not yet seen her.

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विदूषकः :–तं क्खु रमणिज्जं जं भवदो वि विम्हअं उप्पादेदि। तत्खलु रमणीयं यद्भवतोऽपि विस्मयमुत्पादयति।

Vidūṣaka : It must be beautiful if it is to excite your admiration.

राजा :–वयस्य, किं बहुना।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ।।9।।

King : Friend, What more!

Was she drawn in picture and then suffused with life? Or was she shaped by the mind of the creator after collecting the assemblage of beauty? She seems to be a creation of extra-ordinary gem of a lady considering the power of creator and her body. (9)

विदूषकः :–जइ एव्वं। पच्चादेसो दाणिं रूबवदीणं। यद्येवं प्रत्यादेश इदानीं रूपवतीनाम्।

Vidūṣaka : If so she must be a source of rejection for all other beauties.

राजा :–इदं च मे मनसि वर्तते।

अनाघ्रातं पुष्पं किसलयम् अलूनं कररुहै-
रनाविद्धं रत्नं मधु नवम् अनास्वादितरसम्।
अखण्डं पुण्यानां फलमिव च तदूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ।।10।।

King : This also comes to my mind—

That stainless beauty is like a flower not yet smelt, a tender twig not nipped by nails, a gem not yet perforated; fresh honey not yet tasted, like the full fruit of meritorious deeds, I do not know whom the creator will bring here as the enjoyer. (10)

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विदूषकः :–तेण हि लहु परित्ताअदु णं भवं। मा कस्सबि तबस्सिणो इङ्गुदीतैल्लचिक्कणसीसस्स हत्थे पडिस्सदि। तेन हि लघु परित्रायतामेनां भवान्। मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति।

Vidūṣaka : In that case your majesty should immediately save her. She should not fall into the hands of some hermits whose head is glistening with the application of the oil of Ingudi.

राजा :–परवती खलु तत्रभवती। न च सन्निहितोऽत्र गुरुजनः।

King : That girl is not her own mistress; and her father is not present here.

विदूषकः :–अध भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ। अथ भवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः।

Vidūṣaka : What about her feelings by her looks towards your majesty?

राजा :–निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः। तथापि तु–

अभिमुखे मयि संहृतमीक्षणं
हसितमन्यनिमित्तकृतोदयम्।
विनयवारितवृत्तिरतस्तया
न विवृतो मदनो न च संवृतः ।। 11।।

King : Hermit girls are by nature much reserved, still—

When I stand face to face she reverts her eyes, smiles as if due to some other reason; and controlled by her modesty she did not reveal her love though not wholly concealed. (11)

विदूषकः :–णं क्खु दिट्ठमेत्तस्स तुह अङ्कं आरोहदि। न खलु दृष्टमात्रस्य तवाङ्कमारोहति।

Vidūṣaka : Do no expect her to climb into your lap at first sight.

राजा :–मिथःप्रस्थाने पुनः शालीनतयापि ममाविष्कृतो भावस् तत्रभवत्या। तथा हि–

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दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा।
आसीद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणां ।। 12।।

King : When we departed she revealed her intention despite her modesty. And thus—

After having moved forward a few steps she stopped suddenly as if the darbha grass injured her foot and pretended to disentangle the bark garments form the boughs of trees though not really been stuck. (12)

विदूषकः :–तेण हि गहीदपाहेओ होहि। किदं तुए उववणं तबोवणंत्ति पेक्खामि। तेन हि गृहीतपाथेयो भव। कृतं त्वयोपवनं तपोवनमिति पश्यामि।

Vidūṣaka : Then consider yourself as provided with stock on your way. I see that you have made the hermitage into a pleasure garden.

राजा :–सखे, तपस्विभिः कैश्चित्परिज्ञातोऽस्मि। चिन्तय तावत्केनापदेशेन सकृदप्याश्रमे वसामः।

King : Friend, I have been recognised by some of the hermits. Hence think of some pretext by which I shall linger here again for a while.

विदूषकः :–को अबरो अबदेसो। णं भवं राआ। णीवारच्छट्ठभाअं अन्हाणं उबहरन्तु त्ति। कोऽपरोऽपदेशः। ननु त्वं राजा। नीवारषष्ठभागमस्माकमुपहरन्त्विति।

Vidūṣaka : What other pretext you need since you are the king. Order them to bring one-sixth of the Nivara rice due for the king.

राजा :–मूर्ख, अन्यद्भागधेयमेतेषां रक्षणे निपतति, यद्रत्नराशीनपि विहायाभिनन्द्यम्। पश्य।

यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत्फलं।
तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ।। 13।।

King : You fool : There accrues a different kind of tribute for their protection which is more valuable than the heap of grains. You see,

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What wealth is accrued from the different castes to the king is perishable, but the hermits give us the one-sixth of their merit which is imperishable. (13)

(नेपथ्ये।)

(Behind the curtain)

हन्त सिद्धार्थौ स्वः।

Oh we are fortunate.

राजा :–(कर्णं दत्त्वा।) **अये, धीरप्रशान्तस्वरैस्तपस्विभिर्भवितव्यम्।**

King : (Listening) These must be hermits possessing steady and calm voices.

(प्रविश्य)

(Entering)

दौवारिकः :–जेदु भट्टा। एदे दुवे इसिकुमारआ पडिहारभूमिं उवट्ठिदा। जयतु भर्ता। एतौ द्वौ ऋषिकुमारकौ प्रतिहारभूमिमुपस्थितौ।

Door-keeper : May the king be victorious. Two hermits boys have come to meet you.

राजाः :– तेन ह्यविलिम्बितं प्रवेशय तौ।

King : Then introduce them without delay.

दौवारिकः :–एसो पवेसेमि। (इति निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य) **इदो इदो भवन्ता।** एष प्रवेशयामि। इत इतो भवन्तौ।

Door-keeper : Here I shall bring them (goes and returns with the two hermit boys) This way sirs, this way

(उभौ राजानं विलोकयतः।)

(Both look at the king)

प्रथमः :–अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः। अथवोपपन्नमेत-दृषिभ्यो नातिभिन्ने राजनि। कुतः।

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं सञ्चिनोति।
अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ।। 14।।

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First : O though majestic in appearance his form inspires confidence. Or it is natural for a king who is not much different from a sage. For—

He too occupies a stage of life in which one is prone to enjoyment; by affording protection he too accumulates merit of penance everyday; and his name, possessed of piety prefixed by the sacred title 'muni with the added title 'Rāja' sung by the pair of bards still reaches the heaven. (14)

द्वितीयः :—गौतम। अयं स बलभित्सखो दुष्यन्तः।

Second : O Gautama, he is that Duṣyanta, the friend of Indra.

प्रथमः :—अथ किम्।

First : Yes, it is so.

द्वितीयः :—तेन हि

नैतच्चित्रं यदयम् उदधिश्यामसीमां धरित्रीम्
एकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति।
आशंसन्ते सुरयुवतयो बद्धवैरा हि दैत्यै-
रस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ।। 15।।

Second; But then

That he rules the whole earth bounded by the dark-green ocean single handedly with the mighty arms resembling the bar of the city gate, is no wonder. The damsels of gods holding strong enmity with the demons depend for victory on his bow fitted with string and the thunderbolt of Indra. (15)

उभौ :—(उपगम्य) विजयस्व राजन्।

Both : (Advancing) O King, be victorious.

राजा :—(आसनादुत्थाय) अभिवादये भवन्तौ।

King : (Rising from his seat) I salute both of you.

उभौ :—स्वस्ति भवते।

Both : May you be prosperous.

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(इति फलान्युपहरतः।)

(They offer fruit)

राजा :–(सप्रणामं परिगृह्य।) **आज्ञापयितुमिच्छामि।**

King : (Receiving with a bow) I desire to be commanded by you.

उभौ :–**विदितो भवानाश्रमसदामिहस्थः। तेन भवन्तं प्रार्थयन्ते।**

Both : You have been recognised by the residents of the hermitage to be staying here and hence they implore your majesty.

राजा :–**किमाज्ञापयन्ति।**

King : What do they command.

उभौ :–**तत्रभवतः कण्वस्य महर्षेरसांनिध्याद्रक्षांसि न इष्टिविघ्नमुत्पादयन्ति। तत्कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति।**

Both : Since his Holyness sage Kaṇva is away the demons create obstructions to our sacrificial rites. Hence for a few days you should be here as our refuge along with your charioteer.

राजा :–**अनुगृहीतोऽस्मि।**

King : I am highly honoured.

विदूषकः :–(अपवार्य।) **एसा दाणिं अणुऊला ते अब्भत्थणा।** एषेदानीमनुकूला तेऽभ्यर्थना।

Vidūṣaka : (Aside) This request suits you well.

राजा :–(स्मितं कृत्वा) **रैवतक, मद्वचनादुच्यतां सारथिः सवाणासनं रथमुपस्थापयेति।**

King : (Smilingly) Raivataka, ask the charioteer on my behalf to bring the chariot here along with the bow.

दौवारिकः :–**जं देवो आणवेदि।** (इति निष्क्रान्तः।) यद्देव आज्ञापयति।

Door-keeper : As your majesty commands (Exit)

उभौ :–(सहर्षम्।)

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अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि।
आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः ।। 16।।

Both : (with joy)

This is only proper for you who emulates your ancestors, for the descendants of Puru always act as officiating priests in the sacrifices of delivering from fear the destressed. (16)

राजा :–: (सप्रमाणम्।) गच्छतां पुरो भवन्तौ। अहमप्यनुपदमागत एव।

King : (Bowing) Sir, move ahead, please. I shall follow your footsteps.

उभौ : विजयस्व। (इति निष्क्रान्तौ।)

Both : Be victorious. (Exeunt)

राजा :–माढव्य, अप्यस्ति शकुन्तलादर्शने कुतूहलम्।

King : Māḍhavya, are you curious to have a look at Śakuntalā.

विदूषकः :–पढमं सपरीवाहं आसि। दाणिं रक्खसवुत्तन्तेण बिन्दूवि णावसेसिदो। प्रथमं सपरीवाहमासीत्। इदानीं राक्षसवृत्तान्तेन विन्दुरपि नावशेषितः।

Vidūṣaka : At first it was over flowing. But now by this talk of demons not a drop is left.

राजा :–मा भैषीः। ननु मत्समीपे वर्तिष्यसे।

King : Do not be afraid. You will be with me.

विदूषकः :–एस रक्खसादो रक्खिदो म्हि। एष राक्षसाद्रक्षितोऽस्मि।

Vidūṣaka : I have been saved from the demons.

(प्रविश्य।)

(Entering)

दौवारिकः :–सज्जो रधो भट्टिणो विजयअप्पत्थाणं अवेक्खदि। एस उण णअरादो देवीणं आणत्तिहरओ करभओ आअदो। सज्जो रथो भर्तुर्विजयप्रस्थानमपेक्षते। एष पुनर्नगरादेवीनामाज्ञप्तिहरः करभक आगतः।

Door-keeper : The chariot is ready awaiting the departure of the lord for march to victory. Here Karabhaka, a messenger

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from the city carrying the message from the queen-mother has arrived.

राजा :–(सादरम्।) **किमम्बाभिः प्रेषितः।**

King : (Respectfully) What, despatched by the mother?

दौवारिकः :–अह इं। अथ किम्।

Door-keeper : Yes.

राजा :–ननु प्रवेश्यताम्।

King : Then bring him along.

दौवारिकः :–तह। (इति निष्क्रम्य करभकेण सह प्रविश्य।) **एसो भट्टा। उवसप्प।** तथा। एष भर्ता। उपसर्प।

Door-keeper : Well (Goes out and enter with Karabhaka) Here is our lord. Advance.

करभकः :–जेदु भट्टा। देवी आणवेदि। आआमिणि चउत्थदिअहे पउत्थपाइणो उबवासो भविस्सदि। तहिं दीहाउणा अवस्सं अम्ह सम्भावइदव्वा त्ति। जयतु भर्ता। देव्याज्ञापयति। आगामिनि चतुर्थदिवसे प्रवृत्तपारणो उपवासो भविष्यति। तत्र दीर्घायुषावश्यं संभावनीयेति।

Karabhaka : Victory to Lord. The royal mother commands : On the fourth day from now my fast is to be concluded. The long-lived one should be there to grace the occasion.

राजा :–इतस्तपस्विकार्यम्। इतो गुरुजनाज्ञा। द्वयमप्यनतिक्रमणीयम्। किमत्र प्रतिविधेयम्।

King : On the one-hand there is the request of the hermits and on the other a command from the revered parent. Both should not be neglected. What shall be done!

विदूषकः :–तिसङ्कु विअ अन्तराले चिट्ठ। त्रिशङ्कुरिवान्तराले तिष्ठ।

Vidūṣaka : Lay suspended in between like Triśanku.

राजा :–सत्यमाकुलीभूतोऽस्मि।

कृत्ययोर्भिन्नदेशत्वाद्द्वैधीभवति मे मनः।
पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहो यथा ।। 17।।

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King I am really worried.

Since the duties are in different locations my mind seems to split into two, like a forceful spring is split by rocks lying before it. (17)

(विचिन्त्य।) **सखे, त्वमम्बया पुत्र इति प्रतिगृहीतः। अतो भवानितः प्रतिनिवृत्य तपस्विकार्यव्यग्रमानसं मामावेद्य तत्रभवतीनां पुत्रकृत्यमनुष्ठातुमर्हति।**

(Musing) Friend, you have been treated by mother as a son. Hence you go home and tell her how my mind is intent on helping out the hermits and have the grace to perform the duties of the son.

विदूषकः :–णं क्खु मं रक्खोभीरुअं गणेसि। ननु खलु मां रक्षोभीरुकं गणयसि।

Vidūṣaka : Hope you will not really consider me as afraid of the demon.

राजा :–(सस्मितम्।) **कथमेतद्भवति संभाव्यते।**

King : (Smiling) How could one imagine like that in your case.

विदूषकः :–जह राआणुएण गन्तव्वं तह गमिस्सं। यथा राजानुजेन गन्तव्यं तथा गच्छामि।

Vidūṣaka : In that case I shall go as befitting a brother of the king.

राजा :–ननु तपोवनोपरोधः परिहरणीय इति सर्वानानुयात्रिकांस्त्वयैव सह प्रस्थापयामि।

King : Since the disturbance to the hermitage is to be avoided I shall despatch along with you the whole retinue to attend on you.

विदूषकः :–तेण हि जुवराओ म्हि दाणिं संवुत्तो। तेन हि युवराजोऽस्मीदानीं संवृत्तः।

Vidūṣaka : Then I have already become the young prince.

राजाः–(आत्मगतं) **चपलोऽयं वटुः। कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत्। भवतु। एनमेवं वक्ष्ये** (विदूषकं हस्ते गृहीत्वा। प्रकाशम्।) **वयस्य,**

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ऋषिगौरवादाश्रमं गच्छामि। न खलु सत्यमेव तापसकन्यकायां ममाभिलाषः। पश्य।

क्व वयं क्व परोक्षमन्मथो
मृगशावैः सममेधितो जनः।
परिहासविजल्पितं सखे
परमार्थेन न गृह्यतां वचः ।। 18।।

King : (To himself) This simpleton is a chatterbox. Sometimes he may tell the people of the harem about by present pursuit. Well, I shall tell him thus. (Taking hold of the hand of the Vidūṣaka) Dear friend, I am going to the hermitage due to the respect to sages. Really there is no desire for me towards the hermit girl. See—

Where am I and where is that girl a stranger to love and brought up with the young fawns. O friend what I have told you for time pass should not be taken in earnest. (18)

।। इति निष्क्रान्ताः सर्वे।।

(All go out)

।। इति द्वितीयोऽङ्कः।।

End of Act II

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तृतीयोऽङ्कः

ACT III

(ततः प्रविशति कुशानादाय यजमानशिष्यः)

(Then enter the disciple of a sacrificer carrying darbha grass)

शिष्यः :–अहो महाप्रभावः पार्थिवो दुष्यन्तः। प्रविष्टमात्र एवाश्रमं तत्रभवति राजनि निरुपप्लवानि नः कर्म्माणि संवृत्तानि।

Disciple : O what a magnificent king is this Duṣyanta. As soon as the king entered the hermitage our rites could be performed without disturbances.

का कथा बाणसन्धाने ज्याशब्देनैव दूरतः।
हुङ्कारेणेव धनुषः स हि विघ्नानपोहति।। 1।।

Why speak of aiming the arrow? For the mere twanging of the bow-string from afar as the angry murmur of his bow, he could disperse our obstales. (1)

यावदिमान्वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपहरामि (परिक्रम्यावलोक्य च। आकाशे)। **प्रियंवदे, कस्येदमुशीरानुलेपनं मृणालवन्ति च नलिनीपत्राणि नीयन्ते।।** (श्रुतिमभिनीय) **किं ब्रवीषि। आतपलङ्घनाद्बलवदस्वस्था शकुन्तला। तस्याः शरीरनिर्वापणायेति। तर्हि त्वरितं गम्यताम्। सा खलु भगवतः कण्वस्य कुलपतेरुच्छ्वसितम्। अहमपि तावद् वैतानिकं शान्त्युदकम् अस्यै गौतमीहस्ते विसर्जयिष्यामि ।।** इति निष्क्रान्तः।।

Now that I may hand over these grass to be spread on the altar. (Moving around and looking; in the air) O Priyamvadā for whom you are carrying this paste of Uśīra

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and lotus leaves with stalks. (Listening) What do you say; "Because of the heat Śakuntalā is extremely uneasy! It is for cooling her body." Then you rush to her side. Friend, she is the very life breath of sage Kaṇva, the head of the hermitage. I shall send some holy water for her through Gautamī. (Exit)

विष्कम्भः।

Here ends the prelude.

(ततः प्रविशति कामयमानावस्थो राजा।)

(Enter the king showing the uneasiness due to love).

राजा :–(निःश्वस्य।)

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम्।
अलमस्मि ततो ह्रदयं तथापि नेदं नियर्तयितुम्।।2।।

King (with a sigh)

I know the prowess of penance and it is known that the maiden is not her own mistress. Still I am not able to divert my mind from her. (2)

भगवन्कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्यामतिसन्धीयते कामिजनसार्थः। कुतः।

तव कुसुमशरत्वं शीतरश्मित्वम् इन्दो-
र्द्वयम् इदमयथार्थं दृश्यते मद्विधेषु।
विसृजति हिमगर्भैरग्निम् इन्दुर्मयूखै-
स्त्वमपि कुसुमबाणान्वज्रसारीकरोषि ।।3।।

(Showing the uneasiness of love) O God possessing flowery arrows. The groups of lovers are deceived both by you as well as by the moon. For—

That you are flowery-arrowed and the moon is possessed of cool rays—both these appear false in the case of people such as me. The moon emits fire concealed by dew and you make the flowery arrows as hard as diamonds. (3)

(सखेदं परिक्रम्य।) **क्व नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातः श्रमक्लान्तमात्मानं विनोदयामि** (निःश्वस्य।) **किं नु खलु मे प्रियादर्शनादृते शरणमन्यत्। यावदेनाम-**

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न्विष्यामि (सूर्यमवलोक्य) इमामुग्रातपां वेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति। तत्रैव तावद्गच्छामि।

(परिक्रमस्य स्पर्शं रूपयित्वा) अहो प्रवातसुभगोऽयमुद्देशः।

(Walking around) Where can I divert my fatigued mind resting myself after the conclusion of the rites after getting the permission of the sages. What else could be my refuge other than the sight of my beloved. I shall search for her. (Looking at the sun) most probably Śakuntalā and friend will be passing this hot noon on the banks of the Mālinī river having the foliage of creepers. I shall go there. (Walking around and showing the feeling of touch) Ah this area is pleasant owing to the breeze.

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणां।
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥4॥

Here it is possible for me to feel with my limbs inflamed by cupid the breeze fragrant with lotuses and carrying the shreds of sprays from the waves of Mālinī, blowing incessantly. (4)

(परिक्रम्यावलोक्य च) अस्मिन्वेतसपरिक्षिप्ते लतामण्डपे संनिहितया तया भवितव्यम्। तथा हि। (अधो विलोक्य।)

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात्।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा॥ 5॥

(Walking around and looking) In this bower of canes she must be found. Well. (Looking down)

On the white sand at the door of this is discernible fresh footsteps raised at the forepart and depressed in the rear by the weight of her hips. (5)

यावद् विटपान्तरेणावलोकयामि। (परिक्रम्य। तथा कृत्वा। सहर्षम्।) अये, लब्धं नेत्रनिर्वाणम्। एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टमधिशयाना सखीभ्यामन्वास्यते। भवतु। श्रोष्याम्यासां विश्रम्भकथितानि। (इति विलोकयन्स्थितः।)

I shall observe through the foliages of the branches.

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(Walking and doing so) Ha! my eyes are satiated. Here is my sweetheart lying on a slab covered by flowers, as bed spread, accompained by her friends. Well, I shall listen to their confidential speeches. (He stands gazing)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला।)

(Then enter Śakuntalā as indicated along with her friends).

सख्यौ :–(उपवीज्य सस्नेहम्।) **हला सउन्दले, अवि सुहाअदि दे णलिणीपत्तवादो।** हला शकुन्तले, अपि सुखायते ते नलिनीपत्रवातः।

Friends : (Fanning with affection) O Śakuntalā does the breeze made by lotus leafes refresh you?

शकुन्तला :–किं वीअअन्ति मं महीओ। कं वीजयतो मां सख्यौ।

Śakuntalā : What? Are you my friends fanning me?

(सख्यौ विषादं नाटयित्वा परस्परमवलोकयतः।)

(The friends look at each other sorrowfully).

राजा :–बलवदस्वस्थशरीरा शकुन्तला दृश्यते (सवितर्कं) **तत्किमयमातपदोषः स्यात्। उत यथा मे मनसि वर्तते** (साभिलाषं निर्वर्ण्य) **अथवा कृतं संदेहेन।**

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं
प्रियायाः साबाधं तदपि कमनीयं वपुरिदं।
समस्तापः कामं मनसिजनिदाघप्रसरयो-
र्न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु ।।6।।

King : Śakuntalā seems to be in serious discomfiture. (Guessing) Could it be caused by the heat, or is it what my heart suggests? (Looking longingly) or I need not have doubts.

With the paste of Uśīra applied on her breasts, the only bracelet of lotus stalks loosened, this form of beloved though afflicted looks charming; the heat of love and of the hot season are equally applicable, but that of the hot weather could not have effect in maiden in such a charming manner. (6)

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प्रियंवदा :–(जनान्तिकम्।) **अणसूए, तस्स राएसिणो पढमदंसणादो आरहिअ पज्जुस्सुआ विअ सउन्दला। किंणु क्खु मे तणिमित्तो अअं आतङ्को भवे।** अनसूये तस्य राजर्षेः प्रथमदर्शनादारभ्य पर्युत्सुकेव शकुन्तला। किं नु खलु अस्यास्तन्निमित्तोऽयमातङ्को भवेत्।

Priyamvadā : (Aside) Anasūyā, from the very first sight of that pious monarch Śakuntalā appears to be in great distress. It is possible that she is distressed because of him?

अनसूया : सहि, ममबि ईदिसी आसङ्का हिअअस्स। होदु। पुच्छिस्सं दाव णं। (प्रकाशम्) **सहि, पुच्छिदव्वासि किंपि। बलिवं क्खु दे संदावो।** सखि, ममापीदृश्याशङ्का हृदयस्य। भवतु। प्रक्ष्यामि तावदेनाम्। सखि, प्रष्टव्यासि किमपि। बलवान्खलु ते संतापः।

Anasūyā : Friend, I too have such an apprehension in my mind. Well. I shall ask her about it. (Aloud) Friends, I have to ask you something. You seem to be in great misery.

शकुन्तला :–(पूर्व्वार्धेन शयनादुत्थाय) **हला, किं वत्तुकामासि।** हला, किं वक्तुकामासि।

Śakuntalā : (Rising from her bed with the upperhalf) Friend, what do you want to ask me?

अनसूया : हला सउन्दले, अणब्भन्तरा खु अन्हे मदणगदस्स वुत्तन्तस्स। किंदु। जादिसी इतिहासणिवन्वेसु कामअमाणाणं अवत्था सुणीअदि तादिसिं दे पेक्खामि। कहेहि। किणिमत्तं दे सन्दाबो। विआरंक्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स। हला शकुन्तले, अनभ्यन्तरे खल्वावां मदनगतस्य वृत्तान्तस्य। किन्तु। यादृशीतिहासनिबन्धेषु कामयमानानामवस्था श्रूयते तादृशीं तव पश्यामि। कथय किंनिमित्तं ते सन्तापः। विकारं खलु परमार्थतोऽज्ञात्वानारम्भः प्रतीकारस्य।

Anasūyā : Dear Śakuntalā, we are strangers to the feeling of love. But you seem to be in such conditon of the love-lorn ones as described in legendary tales. Tell me the cause of your worry. Without really recognising the symptoms one could not initiate measures for remedy.

राजा :–अनसूयामप्यनुगतो मदीयस्तर्कः।

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King : My guess follows that of Anasūyā. I was not guessing prompted by my own desire.

शकुन्तला :–(आत्मगतम्) **बलिअं क्खु मे अहिणिवेसो। दाणिं वि सहसा एदाणं ण मक्कणोमि णिवेदिदुं।** बलीयान्खलु मेऽभिनिवेशः। इदानीमपि सहसैतयोर्न शक्नोमि निवेदितुम्।

Śakuntalā : (To herself) great indeed is my attachment. But even now I am unable to reveal them all on a sudden.

प्रियंवदा :–सहि सउन्दले, सुट्ठु एसा भणादि। किं अत्तणो आदङ्कं उवेक्खसि। अणुदिअहं क्खु परिहीअमि अङ्गेहिं। केवलं लावणमई छाआ तुमं ण मुञ्चदि। सखि शकुन्तले, सुष्ठेषा भणति। किमात्मन आतङ्कमुपेक्षसे। अनुदिवसं खलु परिहीयसेऽङ्गैः। केवलं लावण्यमयी छाया त्वां न मुञ्चति।

Priyamvadā : Friend Śakuntalā, what she says is true. Why do you ignore your malady. Everyday you seems to get emaciated with your limbs. Only the natural grace has not forsaken you.

राजा :–अवितथमाह प्रियंवदा। तथा हि–

क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं
मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा।
शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते
पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ।। 7।।

King : Priyamvadā is telling the truth. Thus—

The face represents an emaciated cheek, the bosom has lost the hardness of the breasts, the middle part of the body in more slender than before, the shoulders are much more drooping, the complexion has become pale, she appears miserable and yet beautiful due to the feeling of love,like creeper of Mādhavī with dried leaves affected by the wind. (7)

शकुन्तला :–सहि, कस्स वा अण्णस्स कहइस्सं। आआसइत्तिआ दाणिं वो भविस्सं। सखि, कस्य वान्यस्य कथयिष्यामि। आयासयित्रीदानीं वां भविष्यामि।

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Śakuntalā ; Friend, to whom else I shall tell. I have become troublesome for both of you.

उभे :–अदो एव्वक्खु णिब्बन्धो। सिणिद्धजणसंविभत्तं हि दुक्खं सज्झवेदणं होदि। अत एव खलु निर्बन्धः। स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति।

Both : That is why we are insistent. For grief once shared among friends becomes bearable pain.

राजा :–

पृष्टा जनेन समदुःखसुखेन बाला
नेयं न वक्ष्यति मनोगतमाधिहेतुं।
दृष्टो विवृत्य बहुशोऽप्यनया सतृष्ण-
मत्रान्तरे श्रवणकातरतां गतोऽस्मि ।। 8।।

King : The maiden being asked by the friends who share both sorrow and happiness she cannot but disclose the reason for the mental agony. Though I have been looked upon by her with longing nevertheless at the present moment I am eager to listen to her answer. (8)

शकुन्तला :–सहि, जदो पहुदि मम दंसणपहं आअदो सो तवोवणरक्खिदा राएसी। (इत्यर्धोक्तेन लज्जां नाटयति।) सखि, यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः।

Śakuntalā : Dear Friend ever since that pious king, the protector of the hermitage happened to fall before my view;

उभे :–कथेदु पिअसही। कथयतु प्रियसखी।

Both : Tell us, dear friend.

शकुन्तला :–तदो आरहिअ तग्गदेण अहिलासेण एतदवत्थम्हि संवुत्ता। ततः आरभ्य तद्गतेन अभिलाषेणैतदवस्थास्मि संवृत्ता।

I have been reduced to this state owing to my longing for him.

राजा :–(सहर्षम्।) **श्रुतं श्रोतव्यम्।**

स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः।
दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य ।। 9।।

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King : (with joy) I have heard what is worth hearing.

Cupid himself is the source of worry and he himself has turned to be my succour, like the day at the end of summer grown black with clouds relieves the living world from the heat caused by itself. (9)

शकुन्तला :–तं जइ वो अणुमदं तह वट्टह जह तस्स राएसिणो अणुकम्पणिज्जा होमि। अणहा अवस्सं सिञ्चध मे तिलोदअं। तद्यदि वामनुमतं तदा तथा वर्तेथां यथा तस्य राजर्षेरनुकम्पनीया भवामि। अन्यथावश्यं सिञ्चतं मे तिलोदकम्।

Śakuntalā : It it is agreeable to both of you do the needful so that the good king takes pity on me. Otherwise you certainly will have to sprinkle me water with seasamum seed.

राजा :–संशयच्छेदि वचनम्।

King : Her words put an end to doubt.

प्रियंवदा :–(जनान्तिकम्।) **अणसूये, दूरगअवस्सहा अक्खमा इअं कालहरणस्स। जस्सिं बद्धभावा एसा सो ललामभूदो पोरवाणं। ता जुत्तं से अहिलासो अहनन्दिदुं।** अनसूये, दूरगतमन्मथाक्षमेयं कालहरणस्य। यस्मिन्बद्धभावैषा स ललामभूतः पौरवाणाम्। तद्युक्तमस्या अभिलाषोऽभिनन्दितुम्।

Priyamvadā : (Aside) She has gone far in love and cannot brook any delay. He in whom she is attached is the forehead mark of the race of Purus. Hence it is only proper that her desire should be approved.

अनसूया :–तह जह भणासि। तथा यथा भणसि।

Anasūyā : As you say, so be it.

प्रियंवदा :–(प्रकाशम्।) **सहि, दिट्ठिआ। अणुरूवो से अहिणिवेसो। साअरं वज्जिअं कहिं वा महाणई ओदरइ। को दाणिं सहआरं अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि।** सखि, दिष्ट्यानुरूपस्तेऽभिनिवेशः। सागरमुज्झित्वा कुत्र वा महानद्यवतरति। क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितां सहते ।

Priyamvadā : (Aloud) Friend. Fortunately your affection is worthy of yourself. Where else could flow a great river if not into the sea. Who else could support a Jasmine creeper in sprouts other than the mango tree.

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राजा :–किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते।

King : What wonder is there if the two Viśākha stars follow the crescent moon.

अनसूया :–को उण उबाओ भवे। जेण अविलम्बिअं णिहुअं अ सहीए मणोरहं सम्पादेम्ह। कः पुनरुपायो भवेद्येनाविलम्बितं निभृतं च सख्या मनोरथं संपादयावः।

Anasūyā : What means is there for us to accomplish the desire our friend quickly as well as secretly.

प्रियंवदा :–णिहुअंत्ति चिन्तणिज्जं भवे। सिग्घंत्ति सुअरं। निभृतमिति चिन्तनीयं भवेत्। शीघ्रमिति सुकरम्।

Priyamvadā : The aspect "Secretly" needs to be thought about, but "quickly" is easily achievable.

अनसूया :–कहं विअ। कथमिव।

Anasūyā : What do you mean?

प्रियंवदा :–णं सो राएसी इमस्सिं सिणिद्धदिट्ठीए सूइदाहिलासो इमाइं दिअहाइं पज्जाअरकिसो लक्खीअदि। ननु स राजर्षिरस्यां स्निग्धदृष्ट्या सूचिताभिलाष एतान्दिवसान्प्रजागरकृशो लक्ष्यते।

Priyamvadā : That royal person is seen these days as emaciated due to sleeplessness on account of her as suggested by his tender glances.

राजा :–सत्यमित्थंभूत एवास्मि। तथाहि–

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रसारिभिरश्रुभिः।
अनतिलुलितज्याघाताङ्कं मुहुर्मणिबन्धनात्
कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ।। 10।।

King : Truly I have become so. Thus—

This golden bracelet with its gems faded by the hot tears from internal, heat flowing from the corner of my eyes which rest upon my arm during nights and without touching the scar of my wrists made by the friction of the bowstring slipping everynow and then is being pushed back by me. (10)

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प्रियंवदा :—(विचिन्त्य।) **हला, मअनलेहो से करीअदु। इमं देवप्पसादस्यावदेसेण सुमणोगोविदं करिअ मे हत्थअं पावइस्सं।** हला, मदनलेखोऽस्य क्रियतां। इमं देवताप्रसादस्यापदेशेन सुमनोगोपितं कृत्वा तस्य हस्तं प्रापयिष्यामि।

Priyamvadā : (Thinking) Friend, let her write a message of love to him. This could be delivered into his hands under the guise of the remains of the offering well concealed among the flowers.

अनसूया :—**रोअइ मे सुउमारो पओओ। किं वा सउन्दला भणादि।** रोचते मे सुकुमारः प्रयोगः। किं वा शकुन्तला भणति।

Anasūyā : I appreciate this pretty plan. What would Śakuntalā say?

शकुन्तला :—**सहीणिओओबि विकप्पीअदि।** सखीनियोगोऽपि विकल्प्यते।

Śakuntalā : How would I dediate from your planning.

प्रियंवदा :—**तेण हि अत्तणो उबणासपुव्वं चिन्तेहि दाव किंपि ललिवपदबन्धणं।** तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम्।

Priyamvadā : Then conceive an agreeably worded message conveying your mentality.

शकुन्तला :—**हला, चिन्तेमि अहं। अवहीरणभीरुअं पुणो वेवइ मे हिअअं।** हला, चिन्तयाम्यहम्। अवधीरणभीरु पुनर्वेपते मे हृदयम्।

Śakuntalā : Friend, I will think it over. But my heart trembles at the thought of his despising it.

राजा :—(सहर्षम्।)

अयं स ते तिष्ठति सङ्गमोत्सुको
विशङ्कसे भीरु यतोऽवधीरणां।
लभेत वा प्रार्थयिता न वा श्रियं
श्रिया दुरापः कथमीप्सितो भवेत् ।। 11।।

King : (With joy)

Here I stand eager to unite with you from whom, oh timid

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one, you are apprehensive of a refusal. The seeker may or may not get prosperity, but how could prosperity fail to get what it seeks. (11)

सख्यौ :–अयि अत्तमुणावमाणिणि। को दाणिं सरीरणिव्वावइत्तिअं सारदिअं जोसिणिं पडन्तेण वारेदि। अयि आत्मगुणावमानिनि, क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयति।

Friends : Oh you who scorn your merits, who now would ward off the autumnal moonlight that allays the fever with the tip of his garment.

शकुन्तला :–(सस्मितम्।) **णिओइदा दाणिं म्हि।** (इत्युपविष्य चिन्तयति।) नियोजितेदानीमस्मि।

Śakuntalā (Smilingly) So now I have been commissioned.

राजा :–स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि। यतः

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ।। 12।।

King : It is only proper that I should watch the beloved with the eyes forgetful of winking. For

Her face with one creeper-like eyebrow raised as she is composing words reveals her passion for me by the horripilation of her cheek. (12)

शकुन्तला :–हला, चिन्तिदं मए गीदवत्थु। ण क्खु सण्णिहिदाणि उण लेहणसाहणाणि। हला, चिन्तितं मया गीतवस्तु। न खलु संनिहितानि पुनर्लेखनसाधनानि।

Śakuntalā; Friends, I have thought about the verse. But then the writing materials are not available.

प्रियंवदा :–इमस्सिं सुओदरसुअमारे णलिणीपत्ते णहेहिं णिक्खित्तवणं करेहि। एतस्मिञ्छुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णं कुरु।

Priyamvadā : Write down the alphabets with your nails this lotus leaf as smooth as the breast of a parrot.

शकुन्तला :–(यथोक्तं रूपयित्वा।) **हला, सुणुह दाणिं संगदत्थं ण वेत्ति।** हला, शृणुतमिदानीं सङ्गतार्थं न वेत्ति।

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Śakuntalā : (Acting as said) Freinds, listen to it whether it makes sense or not.

उभे :–अवहिद म्ह। अवहिते स्वः।

Both : We are listening.

शकुन्तला :–(वाचयति।)

तुज्झ ण आणे हिअअं मम उण कामो दिवावि रत्तिंपि।

णिग्घिण तबेइ बलिअं तुइ वुत्तमणोरहाइं अङ्गाइं।। 13।।

तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि।

निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथान्यङ्गानि ।।

Śakuntalā : (Reads)

I do not know your heart, as for me my limbs whose desires being centered on your are fiercely inflamed by the merciless cupid day and night. (13)

राजा :–(सहसोपसृत्य।)

तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव।

ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः ।। 14।।

King : (Advancing suddenly)

O slender-limbed one, the cupid only inflames you, but he burns me incessantly, for the day does not cause to fade the lotus as much as it does the moon. (14)

सख्यौ :–(सहर्षम्।) **साअदं अविलस्विणो मणोरधस्स।** स्वागतमविलम्बिनो मनोरथस्य।

Friends : (With joy) Welcome to the desired one that has arrived without delay.

(शकुन्तलाभ्युत्थातुमिच्छति)

(Śakuntalā tries get up)

राजा :–अलमलमायासेन।

संदष्टकुसुमशयनान्याशुक्लान्तविसभङ्गसुरभीणि।

गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ।। 15।।

King : Do not put yourself to trouble.

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Your limbs, firmly reposing on the bed of flowers and bearing the fragrance of the faded lotus-stalks, being inflamed excessively are not fit for performing the customary hospitality. (15)

अनसूया :–इदो सिलातलेक्कदेसं अलंकरेदु वअस्सो। इतः शिलातलैकदेशमलंकरोतु वयस्यः।

Anasūyā : Let our friend occupy this part of the stone slab.

(राजोपविशति। शकुन्तला सलज्जा तिष्ठति)

(The king sits; Śakuntalā remains abashed).

प्रियंवदा :–दुवेणं पि वो अण्णोण्णाणुराओ पच्चक्खो। सहीसिणेहो मं पुणरुत्तवादिणिं करेदि। द्वयोरपि युवयोरन्योन्यानुरागः प्रत्यक्षः। सखीस्नेहो मां पुनरुक्तवादिनीं करोति।

Priyamvadā : The mutual love between both of you are evident. But affection for my friend makes me to speak something superflous.

राजा :–भद्रे, नैतत्परिहार्यम्। विवक्षितं ह्यनुक्तमनुतापं जनयति।

King : O noble lady. It is unavoidable, Things left unsaid is likely to cause subequent remorse.

प्रियंवदा :–आवण्णस्स विसअणिवासिणो जणस्स अत्तिहरेण रण्णा होदव्वंत्ति एसो वो धम्मो। आपन्नस्य विषयवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यमित्येष युष्माकं धर्मः।

Priyamvadā : Is it not the duty of the king that he should remove the suffering of the distressed people living in his country.

राजा :–नास्मात्परम्।

King : None other than this.

प्रियंवदा :–तेण हि इअं णो पिअसही तुमं उद्दिसिअ इमं अवत्थन्तरं भअवदा मअणेण आरोबिदा। ता अरुहसि अब्भुबबत्तीए जीविदं मे अवलम्बिदुं। तेन हि इयमावयोः प्रियसखी त्वामुद्दिश्य इदमवस्थान्तरं भगवता मदनेनारोपिता। तदर्हस्यभ्युपपत्त्या जीवितं तस्या अवलम्बितुम्।

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Priyamvadā : Now then this dear friend of ours have been reduced to this state by god Madana on your account. It is only proper on your part to support her life by favouring her.

राजा :–भद्रे। साधारणोऽयं प्रणयः। सर्वथानुगृहीतोऽस्मि।

King : Noble lady, our love is reciprocal. In every way I feel favoured.

शकुन्तला :–(प्रियंवदाम् अवलोक्य) **हला, किं अन्तेउरविरह- पज्जुस्सुअस्स राएसिणो उवरोहेण।** हला, किमन्तःपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन।

Śakuntalā : (Looking at Priyamvadā) Friends, why should you detain the royal sage who is anxious due to the separation from his harem.

राजा :–सुन्दरि।

इदमनन्यपरायणमन्यथा
हृदयसंनिहिते हृदयं मम।
यदि समर्थयसे मदिरेक्षणे
मदनबाणहतोऽस्मि हतः पुनः ।। 16।।

King : O lady with languid eyes. It you who are near to my heart and which is devoted to none other, trying to judge otherwise, then I am slain once again though already slain by the darts of Cupid. (16)

अनसूया :–वअस्स। बहुवल्लहा राआणो सुणीअन्ति। जह णो पिअसही बन्धुअणसोअणिज्जा ण होइ। तह णिव्वाहेहि। वयस्य, बहुवल्लभा राजानः श्रूयन्ते। यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वर्तय।

Anasūyā : O friend, kings are said to possess many a consort. But you should see to that this friend of ours will not become a cause of grief to her kinsmen.

राजा :–भद्रे। किं बहुना।

परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे।
समुद्रवसना चोर्वी सखी च युवयोरियम्।। 17।।

King : O noble one. What else need to be said :—

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Despite having several consorts, two will be the chief basis of my race—the earth clad by the ocean and this friend of yours. (17)

उभे :–णिव्वुद म्ह। निर्वृते स्वः।

Both : We are relieved.

प्रियंवदा :–(सदृष्टिक्षेपं) **अणसूए। जह एसो इदो दिणदिट्ठी उस्सुओ मिअपोदओ मादरं अणेसदि। एहि। संजोएम णं।** (इत्युभे प्रस्थिते) अनसूये। यथैष इतो दत्तदृष्टिरुत्सुको मृगपोतको मातरम् अन्विष्यति। एहि। संयोजयावेनम् ।

Priyamvadā : (Casting a glance) O Anasūyā, here looks the young antelope eagerly searching for its mother. Come on, let us unite him with her. (Both start)

शकुन्तला :–हला, असरण म्हि। अण्णदरा वो आअच्छदु। हला, अशरणास्मि। अन्यतरा युवयोरागच्छतु।

Śakuntalā : Friends, I am helpless. One of you come back.

उभे :–पुहवीए जो सरणं। सो तुह समीबे वट्टइ। (इति निष्क्रान्ते।) पृथिव्या यो शरणं स तव समीपे वर्तते।

Both : He who is the succour for the world is with you.

शकुन्तला :–कहं गदाओ एव्व। कथं गते एव।

Śakuntalā : What, they are already gone.

राजा :–अलमावेगेन। नन्वयमाराधयिता जनस्तव समीपे वर्तते।

किं शीतलैः क्लमविनोदिभिरार्द्रवातान्
सञ्चारयामि नलिनीदलतालवृन्तैः।
अङ्के निधाय करभोरु यथासुखं ते
संवाहयामि चरणावुत पद्मताम्रौ ।। 18।।

King : Don't be excited. The person who adores you is here.

Shall I fan you with the chowries of cool lotus leaves producing breeze moist with the shreds of water capable of removing your fatigue, or shall I, O lady of well-shaped

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thighs, place you on my lap and massage those feet red as lotuses to bring pleasure to you. (18)

शकुन्तला :–ण माणणीएसु अत्ताणं अवराहइस्सं। (इत्युत्थाय गन्तुमिच्छति।) न माननीयेष्वात्मानमपराधयिष्ये।

Śakuntalā : I would not cause disrespect towards the ones who are to be revered.

राजा :–सुन्दरि, अपरिनिर्वाणो दिवसः। इयं च ते शरीरावस्था।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम्।
कथमातपे गमिष्यसि परिबाधापेलवैरङ्गैः ।। 19।।

King : O beautiful maiden! The day is not over and such is your condition.

Leaving the bed of flowers and the lotus leaves forming the covering of your bosom how will you go in the sun with your tender limbs affected by fatigue. (19)

(इति बलादेनां निवर्तयति)

(Tries to forcibly prevent her)

शकुन्तला :–पोरव, रक्ख अविणअं। मअणसंतत्तावि ण हु अत्तणो पहवामि। पौरव, रक्षाविनयम्। मदनसंतप्तापि न खल्वात्मनः प्रभवामि।

Śakuntalā : O scion of the Puru race, keep your modesty. Though inflamed by love, I could not dare to be on my own.

राजा :–भीरु, अलं गुरुजनभयेन। दृष्ट्वा ते विदितधर्मा तत्रभवान्नात्र दोषं ग्रहीष्यति कुलपतिः। अपि च।

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः।
श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ।। 20।।

King : O timid one, no need to be afraid of your elders. Having realised the truth the knowledgeable father of the clan will not find fault with your action. Further—

Many a damsel of the royal sages are known to have been married by Gāndharva fashion and they are approved by the father. (20)

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शकुन्तला :–मुञ्च दाव मं। भूओ वि सहीजणं अणुमाणइस्सं। मुञ्च तावन्माम्। भूयोऽपि सखीजनमनुमानयिष्ये।

Śakuntalā : Now release me for a while. Let me again take the permission of my friends.

राजा :–भवतु। मोक्ष्यामि।

King : Well I will release you.

शकुन्तला :–कदा। कदा।

Śakuntalā : When?

राजा :–

अपरिक्षतकोमलस्य यावत्
कुसुमस्येव नवस्य षट्पदेन।
अधरस्य पिपासता मया ते
सदयं सुन्दरि गृह्यते रसोऽस्य ।। 21।।

King : When the nectar of your lowerlip, O fair lady, is drunk by me thirsting for it, as by the bee the honey of the fresh and uninjured flower. (21)

(इति मुखम् अस्याः समुन्नमयितुम् इच्छति। शकुन्तला परिहरति नाट्येन)

(He tries to lift up her face. Śakuntalā acts as avoiding it).

(नेपथ्ये।)

(Behind the curtain)

चक्कवाकबहुए, आमन्तेहि सहअरं। उबट्ठिदा रअणी। चक्रवाकवधूः आमन्त्रयस्व सहचरम्। उपस्थिता रजनी।

O female Cakravāka, bid farewell to the consort. The night has approached.

शकुन्तला :–(ससम्भ्रमम्।) पोरव, असंसअं मम सरीरवुत्तन्तोबलम्भस्म अज्जा गोदमी इदो एव्व आअच्छदि। दाव विडबन्तरिदो होहि। पौरव, असंशयं मम शरीरवृत्तान्तोपलम्भायार्या गौतमीत एवागच्छति। तावद्विटपान्तरितो भव।

Śakuntalā : (With haste) O scion of the Paurva race, surely here comes Gautamī to enquire about my physical condition. Conceal yourself behind the branches of the tree.

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राजा :–तथा (इत्यात्मानमावृत्य तिष्ठति।)

King : Yes, I will do so. (He remains concealed)

(ततः ण्विशति पात्रहस्ता गौतमी सख्यौ च।)

(Now enter Gautamī holding a vessel along with the friends)

सख्यौ :–इदो इदो अज्जा मोदमो। इत इत आर्या गौतमी।

Friends : This way, venerable Gautamī, this way.

गौतमी :–(शकुन्तलामुपेत्य।) **जादे, अवि लहुसन्दांबाइं दे अङ्गाइं।** जाते, अपि लघुसंतापानि तेऽङ्गानि।

Gautamī : (Approaching Śakuntalā) Child! Hope the fever affecting your limbs has abated.

शकुन्तला :–अज्जे अत्थि मे विसेसो। आर्ये, अस्ति मे विशेषः।

Śakuntalā : Definitely there is some change for the better.

गौतमी :–इमिणा इब्भोदएण णिराबाधं एव्व दे सरीरं भविस्सादि। (शिरसि शकुन्तलाम् अभ्युक्ष्य) **वच्छे। परिणदो दिअहो। एहि। उडजं एव्व गच्छन्ह।** अनेन दर्भोदकेन निराबाधमेव ते शरीरं भविष्यति। वत्से, परिणतो दिवसः। एहि। उटजमेव गच्छामः।

Gautamī : With this water sprinkled by the darbha grass your limbs will certainly be relieved of pain. (Sprinkling over the head of Śakuntalā) child the day is almost over. Come. We shall go to the hermitage.

(इति प्रस्थिताः)

(They start)

शकुन्तला :–(आत्मगतम्।) **हिअअ, पढमं एव्व सुहोबणदे मणोरहे कादरभावं ण मुञ्चसि। साणुसअविहडिअस्स कहं दे सम्पदं सन्दाबो** (पदान्तरे स्थित्वा। प्रकाशम्) **लदावलअ सन्दावहारअ। आमन्तेमि तुमं भूओ वि परिमोअस्स।** (इति दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः।) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि। सानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः। लतावलय सन्तापहारक, आमन्त्रये त्वां भूयोऽपि परिभोगाय।

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Śakuntalā : (To herself) O my heart, when things were easy you did not find enough courage. Why then you worry about the separation at present. (Standing after taking a step. Aloud) O bower of creepers who removed my suffering, I bid farewell to you to be united again. (Śakuntalā departs with anguish along with others).

राजा :–(पूर्वस्थानमुपेत्य। सनि:श्वासम्) **अहो विघ्नवत्य: प्रार्थितार्थसिद्धय:। मया हि–**

मुहुर् अङ्गुलिसंवृताधरोष्ठं
प्रतिषेधाक्षरविक्लवाभिरामं।
मुखम् अंसविवर्ति पक्ष्मलाक्ष्या:
कथमप्युन्नमितं न चुम्बितं तु ।। 22।।

King : (Returning to his previous position and sighing) Alas! The accomplishments of desired objects are beset with obstacles. On my part—

Some how I could lift up the face of that maiden with thick eyebrows, turned towards her shoulders covered again as again by fingers, and charming on account of the words of protest, but failed to kiss it. (22)

क्व नु खलु सम्प्रति गच्छामि। अथवा। इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थास्यामि। (सर्वतोऽवलोक्य)।

Where shall I go now. Or rather, I shall remain here for a while in this bower of creepers deserted by my beloved after enjoying it. (Looking all around)

तस्या: पुष्पमयी शरीरलुलिता शय्या शिलायाम् इयं
क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पित:।
हस्ताद्भ्रष्टमिदं बिसाभरणमित्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि ।। 23।।

Here lies the bed of flowers on this slab of stone crushed by her limbs; here is the faded love-letter engraved on the lotus left with nails; and here is the ornament of lotus-stalks slipped from her arms—thus my eyes getting captivated I

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could not move away from this bower of reeds with haste even though it is empty. (23)

(आकाशे।)

(In the air)

राजन्–

सायन्तने सवनकर्मणि सम्प्रवृत्ते
वेदीं हुताशनवतीं परितः प्रकीर्णाः।
छायाश्चरन्ति बहुधा भयमादधानाः
सन्ध्यापयोदकपिशाः पिशिताशनानां ।। 24।।

O King :—

As the evening rites of sacrifice are initiated the shadows of flesh eating demons brown as evening clouds are falling around the blazing altar creating terror in different ways (24).

राजा :–अयमयमागच्छामि।

King : Here I am coming.

(इति निष्क्रान्तः)

(Exit)

(इति तृतीयोऽङ्कः।)

End of Act III

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चतुर्थोऽङ्कः

ACT IV

(ततः प्रविशतः कुसुमावचयं नाटयन्त्यौ सख्यौ।)

(Then enter the friends acting the gathering of flowers)

अनसूया :–हला पिअंवदे। जइ वि गन्धव्वेण विवाहविहिणा णिव्वुत्तकल्लाणा सउन्दला अणुरूबभत्तुमामिणी संवुत्तेत्ति णिव्वुदं मे हिअअं तह वि एत्तिअं चिन्तणिज्जं। हला प्रियंवदे, यद्यपि गान्धर्वेण विवाहविधिना निर्वृत्तकल्याणा शकुन्तलानुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयम् तथाप्येताव-च्चिन्तनीयम्।

Anasūyā : O Priyamvadā! Even though Śakuntalā had been married in the Gāndharva fashion with a suitable bridegroom and as such my heart is comforted, still there is some cause for uneasiness.

प्रियंवदा :–कहं विअ। कथमिव।

Priyamvadā : What do you mean?

अनसूया :–अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं विसज्जिदो अत्तणो णअरं पविसिअ अन्तेउरसमागदो इदोगदं वुत्तन्तं सुमरदि वा ण वेत्ति। अद्य स राजर्षिरिष्टिं परिसमाप्य ऋषिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत इतोगतं वृत्तान्तं स्मरति वा न वेति।

Anasūyā : Now that royal sage had been given a sent off by the hermits at the completion of the sacrifice and returned to his capital and has now been united with the ladies of the harem, will he remember the affairs happened here or not.

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प्रियंवदा :–वीसद्धा होहि। ण तादिसा आकिदिविसेसा गुणविरोहिणा होन्ति। किन्दु तादो दाणिं इमं वुत्तन्तं सुणिअ ण आणे किं पडिवज्जिस्सदि त्ति। विस्रब्धा भव। न तादृशा आकृतिविशेषा गुणविरोधिनी भवन्ति। किंतु तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति।

Priyamvadā : Be confident. Such noble personalities will not be opposed to virtue. But I do not know as to what would the father think of once he knows this incident.

अनसूया :–जह अहं देक्खामि। तह तस्स अणुमदं भवे। यथाहं पश्यामि, तथा तस्यानुमतं भवेत्।

Anasūyā : As I see it, he will approve of if.

प्रियंवदा :–कहं विअ। कथमिव।

Priyamvadā : What do you mean?

अनसूया :–गुणवदे कणआ पडिबादणिज्जेत्ति अअं दाव पढमो सङ्कप्पो। तं जइ देव्वं एव्व सम्पादेदि, णं अप्पाआसेण किदत्थो गुरुअणो। गुणवते कन्यका प्रतिपादनीयेत्ययं तावत्प्रथमः सङ्कल्पः। तं यदि दैवमेव संपादयति नन्वप्रयासेन कृतार्थो गुरुजनः।

Anasūyā : The very first thought would be to give away the daughter to a virtuous husband; If it is accomplished by the turn of fate then the father has his desire full-filled without effort.

प्रियंवदा :–(पुष्पभाजनं विलोक्य) **सहि, अवइदाइं बलिकम्भपज्जत्ताइं कुसुमाइं।** सखि, अवचितानि बलिकर्मपर्याप्तानि कुसुमानि।

Priyamvadā : (Looking at the flower basket). Friends, enough flowers for the offering have been collected.

अनसूया :–णं पिअसहीए सउन्दलाए सोहग्गदेवआ अच्चणीआ। ननु प्रियसख्याः शकुन्तलायाः सौभाग्यदेवतार्चनीया।

Anasūyā : Now we have to worship the deity presiding over the fortune of Śakuntalā.

प्रियंवदा :–जुज्जदि। युज्यते।

Priyamvadā : Very well.

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(इति तदेव कर्मारभेते।)

(They continue the collection).

(नेपथ्ये।)

अयमहं भोः।

Oh! Here I am!

अनसूया :–(कर्णं दत्त्वा) सहि, अदिधिणं विअ णिवेदिदं।। सखि, अतिथिनामिव निवेदितम्।

Anasūyā : (Listening) Friend, it seems, that the arrival of some guest is announced.

प्रियंवदा :–णं उडजसणिहिदा सउन्दला। (आत्मगतम्) **अज्ज उण हिअऐण असंणिहिदा।** ननूटजसंनिहिता शकुन्तला। अद्य पुनर्हृदयेनासंनिहिता।

Priyamvadā : Śakuntalā is near the hermitage (To herself) But not by heart.

अनसूया :–होदु। अलं एत्तिएहिं कुसुमेहिं। भवतु। अलमेतावद्भिः कुसुमैः।

Anasūyā : Well. This much flower is enough.

(इति प्रस्थिते।)

(Both start)

(नेपथ्ये।)

(Behind the curtain)

आ अतिथिपरिभाविनि,
विचिन्तयन्ती यमनन्यमानसा
तपोधनं वेत्सि न मामुपस्थितं।
स्मरिष्यति त्वां न स बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ।। 1।।

Ah! You show disrespect to a guest!

Thinking over somebody with entire attention you do not perceive me rich in penance who is present here; he will not remember you even if reminded, like a drunken man the act he did previously. (1)

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प्रियंवदा :—हद्धी हद्धी। अप्पिअं एव्व संवुत्तं। कस्सिंपि पूआरुहे अवरद्धा सुणहिअआ सउन्दला (पुरोऽवलोक्य) ण हु जस्सिं कस्सिं पि। एसो दुव्वासो सुलहकोवो महेसी। तह सविअ वेअबलुप्फुल्लाए दुव्वाराए गईए पडिणिवुत्तो। को अण्णो हुदवहादो दहिदुं पहविस्सदि। हा धिक् हा धिक्। अप्रियमेव संवृत्तम्। कस्मिन्नपि पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला। न खलु यस्मिन्कस्मिन्नपि। एष दुर्वासाः सुलभकोपो महर्षिः। तथा शप्त्वा वेगबलोत्फुल्लया दुर्वारया गत्या प्रतिनिवृत्तः। कोऽन्यो हुतवहाद्दग्धुं प्रभविष्यति।

Priyamvadā : Alas! Some unpleasant thing has occurred. Śakuntalā due to her absence of mind, has offended some honourable person. (Looking ahead) Not on an ordinary person! This one is sage Durvāsas, so quick-tempered. Having cursed thus he has started on his way in an uresistible manner. Who besides fire has power to consume!

अनसूया :—गच्छ। पादेसु पणमिअ णिवत्तेहि णं, जाव अहं अग्घोदअं उबकप्पेमि। गच्छ। पादयोः प्रणम्य निवर्तयैनं यावदहमर्घ्योदकमुपकल्पयामि।

Anasūyā : Go, fall down at his feet and bring him back and in the meanwhile I shall prepare water to be offered.

प्रियंवदा :—तह। (इति निष्क्रान्ता।) तथा।

Priyamvadā : Well. (Exit)

अनसूया :— (पदान्तरे स्खलितं निरूप्य।) अम्मो। आवेअक्खलिदाए गईए पब्भट्ठं मे अग्गहत्थादो पुप्फभाअणं। (इति पुष्पोच्चयं रूपयति।) अहो। आवेगस्खलितया गत्या प्रभ्रष्टं ममाग्रहस्तात्पुष्पभाजनम्।

Anasūyā : (Faltering in her steps) Alas! As I stumbled due to my excitement the basket of flowers slipped out of my hand. (She enacts gathering of flowers)

(प्रविश्य।)

(Entering)

प्रियंवदा :—सहि, पकिदिवक्को सो कस्स अणुणअं पडिगेण्हदि। किं पि उण साणुक्कोसो किदो। सखि। प्रकृतिवक्रः स कस्य अनुनयं प्रतिगृह्णाति। किमपि पुनः सानुक्रोशः कृतः।

Priyamvadā : Friends, Crooked by nature, whose

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pacifications does he accept. However I could soften him a little.

अनसूया :–(सस्मितम्।) **तस्सिं बहु एदं पि। कधेहि।** तस्मिन्बह्वेतदपि। कथय।

Anasūyā : (Smiling) Even that is much is his case, tell me!

प्रियंवदा :–जदा णिवत्तिदुं ण इच्छदि। तदा विणबिदो मए। भअवं। पढमंत्ति पेक्खिअ अविणादतबप्पहावस्स दुहिदुजणस्स भअवदा एक्को अबराहो मरिसिदव्वोत्ति। यदा निवर्तितुं न इच्छति तदा विज्ञापितो मया। भगवन्, प्रथम इति प्रेक्ष्याविज्ञाततपःप्रभावस्य दुहितृजनस्य भगवतैकोऽपराधो मर्षितव्य इति।

Priyamvadā : When he refused to return, I pleaded with him— "Sir, considering that this is the first offence on the part of your daughter ignorant of your prowess of penance she should be forgiven, by your reverence."

अनसूया :–तदो तदो। ततस्ततः।

Anasūyā : And then—

प्रियंवदा :–तदो मे वअणं अणहाभविदुं णारिहदि। किंदु अहिण्णाणाभरणदंसणेण साबो णिवत्तिस्सदित्ति मन्तअन्तो सअं अन्तरिहिदो। ततो मे वचनमन्यथाभवितुं नार्हति। किंत्वभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयन्स्वयमन्तर्हितः।

Priyamvadā : Then saying that "my word could not be recalled, but the curse would be lifted at the sight of the ornament capable of recognition" he vanished from the sight.

अनसूया :–शक्कं दाणिं अस्समिदुं। अत्थि तेण राएसिणा सम्पत्थिदेण सणामहेअङ्किअं अङ्गुलीअअं सुमरणीअंत्ति मअं पिणद्धं। तस्सिं माहीलोबाआ सउन्दला भवस्सदि। शक्यमिदानीमाश्वसितुम्। अस्ति तेन राजर्षिणा सम्प्रस्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति स्वयं पिनद्धम्। तस्मिन्स्वाधीनोपाया शकुन्तला भविष्यति।

Anasūyā : Now it is possible to feel confident. There is the ring engraved with the name put by the king himself on

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her finger as a taken of recognition. With that Śakuntalā will be having a remedy in her possession.

प्रियंवदा :–सहि, एहि। देवकज्जं दाव णिव्वत्तेम्ह। सखि, एहि। देवकार्यं तावन्निर्वर्तयावः।

Priyamvadā : Friend, Come with me.We shall perform the duties to the gods.

(इति परिक्रामतः)

(They walk around)

प्रियंवदा :–(अवलोक्य।) **अणसूए, पेक्ख दाव। वामहत्थोबहिदवअणा आलिहिदा विअ पिअमही। भत्तुगदाए चिन्ताए अत्ताणं पि ण एसा विभावेदि। किं उण आअन्तुअं।** अनसूये, पश्य तावत्। वामहस्तोपहितवदनालिखितेव प्रियसखी। भर्तृगतया चिन्तयात्मानमपि नैषा विभावयति। किं पुनरागन्तुकम्।

Priyamvadā : (Looking) Anasūyā, you see; Our dear friend is there with her face resting on her left hand looking like a painted picture. With the thoughts centered on he husband she is not conscious of her own self. Then what about a guest.

अनसूया :–पिअंवदे। दुवेण एव्व णो मुहे एसो वुत्तन्तो चिट्ठदु। रक्खणीआ खु पकिदिपेलवा पिअसही। प्रियंवदे, द्वयोरेव ननु नौ मुख एष वृत्तान्तस्तिष्ठतु। रक्षितव्या खलु प्रकृतिपेलवा प्रियसखी।

Anasūyā : O Priyamvadā, let this incident remain in the mouth of we two only. We must spare our dear friend who is delicate by nature.

प्रियंवदा :–को णाम उण्होदएण णोमालिअं सिञ्चेदि। को नामोष्णोदकेन नवमालिकां सिञ्चति।

Priyamvadā : Who would sprinkle Navamālika creeper with hot water.

(इत्युभे निष्क्रान्ते)

(Both go out)

।। विष्कम्भः।।

End of the Interlude

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(ततः प्रविशति सुप्तोत्थितः शिष्यः)

(Then enter a disciple just risen from the sleep)

शिष्य :–वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन काश्यपेन। प्रकाशं निर्गतस्तावदवलोकयामि कियदवशिष्टं रजन्या इति। (परिक्रम्यावलोक्य च।) हन्त प्रभातम्। तथा हि–

Disciple : I have been ordered by Kāśyapa who has returned from the sojourn to find out what time it is. Going into open I shall find out how much of the night remains. (Walking about and observing) Ah it is day-break. And thus—

यात्येकतोऽस्तशिखरं पतिरोषधीना-
माविष्कृतोऽरुणपुरःसर एकतोऽर्कः।
तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ।। 1।।

On the one side the lord of herbs (moon) is setting on the western mount while on the other the sun is rising led by Aruṇa (his charioteer). With the simultaneous rise and fall of the two lustrous objects, it seems that the people are instructed regarding the vicissitudes of their life. (1)

अपि च।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि ।। 2।।

And further

Once the moon is hidden the very same lotus pond does not cause delight to my eyes, its beauty being now only a matter of remembrance. Surely the worries of timid girl due to the absence of the beloved one must be quite unbearable. (2)

(प्रविश्यापटीक्षेपेण।)

(Entering with a turn of the curtain)

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अनसूया :–एवं णाम विसअपरम्मुहस्स वि जणस्स ण एदं ण विदिअं जधा तेण रण्णा सउन्दलाए अणज्जं आअरिदं। एवं नाम विषयपराङ्मुखस्यापि जनस्य नैतन्न विदितं यथा तेन राज्ञा शकुन्तलायामनार्यमाचरितम्।

Anasūyā : Though it is not yet known to this person withdrawn from all worldly concerns, it is quite unbecoming of that king to behave shamefully towards Śakuntalā.

शिष्य :–यावदुपस्थितां होमवेलां गुरवे निवेदयामि। (इति निष्क्रान्तः।)

Disciple : I shall report to the preceptor that the time for sacrifice has come. (Exit)

अनसूया :–पडिबुद्धा वि किं करिस्सं। ण मे उइदेसुबि णिअकरणिज्जेसु हत्थपाआ पसरन्ति। कामो दाणिं सकामो होदु। जेण असच्चसन्धे जणे सुद्धहिअआ सही पदं कारिदा। अहवा दुव्वाससाबो एसो विआरेदि। अणह्मा कहं सो राएसी तारिसाणि मन्तिअ एत्तिअस्स कालस्स लेहमत्तम्पि ण विसज्जेदि। ता इदो अहिण्णाणं अङ्गुलीअअं से विसज्जेम। दुक्खसीले तबस्सिजणे को अब्भत्थीअदु। णं सहीगामी दोसोत्ति ववसिदाबि ण पारेमि पवासपडिणिउत्तस्स तादकस्सबस्स दुस्सन्तपरिणीदं आबणसत्तं सउन्दलं णिवेदिदुं। इत्थंगए अन्नेहिं किं करणिज्जं। प्रतिबुद्धापि किं करिष्यामि। न म उचितेष्वपि निजकार्येषु हस्तपादं प्रसरति। काम इदानीं सकामो भवतु। येनासत्यसंधे जने शुद्धहृदया सखी पदं कारिता। अथवा दुर्वासःशाप एष विकारयति। अन्यथा कथं स राजर्षिस्तादृशानि मन्त्रयित्वैतावत्कालस्य लेखमात्रमपि न विसर्जयति। तदितोऽभिज्ञानमङ्गुलीयकं तस्य विसर्जयावः। दुःखशीले तपस्विजने कोऽभ्यर्थ्यताम्। ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य तातकाश्यपस्य दुष्यन्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम्। इत्थंगतेऽस्माभिः किं करणीयम्।

Anasūyā : Though wide awake, what shall I do? My hands and legs do not move readily to perform the usual personal of occupations. Let cupid be triumphant, by whom our hapless friend was persuaded to repose faith on that perfidious man. Or does the curse of Durvāsas cause the change. Otherwise could the noble king say such agreeable things and then not send even a letter during such a long interval of time. Hence, we may send to him the ring given as token. But who among the ascetics could be implored to

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do this. I could not summon the courage to inform father Kāśyapa who has returned from a sojourn, that Śakuntalā is married to Duṣyanta and that she is pregnant, though the blame is on the part of our friend. In this predicament what shall we do?

प्रियंवदा :–(प्रविश्य सहर्षम्।) **सहि, तुवर तुवर सउन्दलाए पत्थाणकोदुअं णिव्वत्तिदुं।** सखि, त्वरस्व त्वरस्व शकुन्तलायाः प्रस्थानकौतुकं निर्वर्तयितुम्।

Priyamvadā (Entering, with joy) Friend, hasten to perform the festive solemnities of the departure of Śakuntalā.

अनसूया :–सहि, कहं एदं। सखि। कथमेतत्।

Anasūyā : Friend, how is it?

प्रियंवदा :–सुणाहि। दाणिं सुहसइदपुच्छिआ सउन्दलासआसं गदम्हि। तदो जाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादकस्सवेण एव्वं अहिणन्दिदं। दिट्ठिआ धूमाउलिददिट्ठिणो वि जअमाणस्स पाअए एव्व आहुदी पडिदा। वच्छे, सुसिस्सपरिदिण्णा विज्जा विअ असोअणिज्जा संवुत्ता। अज्ज एव्व इसिरक्खिदं तुमं भत्तुणो सआसं विसज्जेमि त्ति। शृणु। इदानीम् सुखशयनपृच्छिका शकुन्तलासकाशं गतास्मि। ततो यावदेनां लज्जावनतमुखीं परिष्वज्य स्वयं तातकाश्यपेनैवमभिनन्दितम्। दिष्ट्या धूमाकुलितदृष्टेरपि यजमानस्य पावक एवाहुतिः पतिता। वत्से, सुशिष्यपरिदत्ता विद्येवाशोचनीया संवृत्ता। अद्यैव ऋषिरक्षितां त्वां भर्तुः सकाशं विसर्जयामीति।

Priyamvadā : Hear me. I have been to the side of Śakuntalā to enquire if she had a sound sleep. Now then father Kāśyapa embraced her remaining with her head hung in shame and congratulated her thus :— Fortunately the oblation from the sacrificer though he was impeded by smoke fell straight into the fire. O daughter, you have proved to be a source not to be worried like knolwedge imparted to a worthy disciple. Today itself I shall send you to the side of your husband escorted by hermits."

अनसूया :–अह केण सूइदो तादकस्सवस्स वुत्तन्तो। अथ केन सूचितस्तातकाश्यपस्य वृत्तान्तः।

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Anasūyā : But then who told father Kāśyapa about this incident.

प्रियंवदा :–अग्गिसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वांआए। अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमय्या वाण्या।

(संस्कृतमाश्रित्य।)

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः।
अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव ।। 3।।

Priyamvadā : When he had entered the house of sacrificial fire an incorporeal metrical speech.

(Speaking in Sanskrit)

"O Brahman, realise that this daughter is carrying the glorious seed implanted by Duṣyanta for the well-being of the world like Sami tree is pregnant with fire". (3)

अनसूया :–(प्रियंवदामाश्लिष्य।) सहि, पिअं मे। पिअं मे। किंदु अज्ज एव्व सउन्दला णीअदित्ति उक्कण्ठासाहारणं परितोसं अणुहोमि। सखि, प्रियं मे। किंत्वद्यैव शकुन्तला नीयत इत्युत्कण्ठासाधारणं परितोषमनुभवामि।

Anasūyā : (Hugging Priyamvadā) Friend, I am happy But my happiness is mixed with a little sorrow in that Śakuntalā will be sent today itself.

प्रियंवदा :–सहि, अम्हे दाव उक्कण्ठं विणोदइस्सामो। सा वस्सिणी णिव्वुदा होदु। सखि, आवां तावदुत्कण्ठां विनोदयिष्यावः। सा तपस्विनी निर्वृता भवतु।

Priyamvadā : Friend, we will somehow bear with the anxiety. Let that poor girl be happy.

अनसूया :–तेण हि एदस्सिं चूदसाहावलम्बिदे णारिएरसमुग्गए एतणिमित्तं एव्व कालन्तरक्खमा णिक्खित्ता मए केसरमालिआ। ता इमं हत्थसलिहिदं करेहि। जाव अहम्पि से मिअलोअणं तित्थमित्तिअं दुव्वाकिसलआणित्ति मङ्गलसमालम्भणाणि विरएमि। तेन ह्येतस्मिंचूतशाखावलम्बिते नाळिकेरसमुद्गक एतन्निमित्तमेव कालान्तरक्षमा निक्षिप्ता मया केशरमालिका। तदिमां हस्तसंनिहितां कुरु। यावदहमपि तस्यै मृगरोचनां तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि।

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Anasūyā : Then, in this coconut-casket hanging on the branches of the mango tree I have kept a Kesara garland capable of keeping fresh for a time, with this very purpose. You take it in your hands. In the meanwhile I shall prepare orpiment of musk, holy earth and shoots of Durva grass and such other auspicious decorations.

प्रियंवदा :–तह करीअदु। तथा क्रियताम्।

Priyamvadā : Do it like that.

(अनसूया निष्क्रान्ता। प्रियंवदा नाट्येन सुमनसो गृह्णाति)।

(Anasūyā departs-Priyamvadā enacts taking the flowers).

(नेपथ्ये।)

(Behind the curtain)

गौतमि, आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय।

O Gautamī, call for worthy Śarṅgarava to escort Śakuntalā.

प्रियंवदा :–(कर्णं दत्त्वा।) **अणसूए। तुवर तुवर। एदे क्खु हत्थिणाउर-गामिणो इसीओ सद्दावीअन्ति।** अनसूये, त्वरस्य त्वरस्य। एते खलु हस्तिनापुरगामिन ऋषयः शब्दाय्यन्ते।

Priyamvadā : (Listening) Anasūyā, make haste. They are bidding ascetics who are to proceed to Hastināpura.

(प्रविश्य समालम्भनहस्ता।)

(Entering with the decorations in her hand)

अनसूया :–सहि, एहि। गच्छन्ह। सखि, एहि। गच्छावः।

Anasūyā : Friend, Come on. Let us go.

(इति परिक्रामतः।)

(They walk around)

प्रियंवदा :–(विलोक्य।) **एसा सुज्जोदए एव्व सिहामज्जिदा पडिच्छिदणीवारहत्थाहिं सोत्थिवाअणकाहिं ताबसीहिं अहिणन्दीअमाणा सउन्दला चिट्ठइ। उवसप्पन्ह णं।** एषा सूर्योदये एव शिखामज्जिता प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति। उपसर्पाव एनाम्।

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Priyamvadā : (Gazing) Here stands Śakuntalā having bathed by dipping into the water early in the morning and accosted by hermit women holding Nīvāra grains in their hallowed hands, pronouncing benedictions and congratulating her. Let us advance to her.

(इत्युपसर्पत:।)

(They advance)

(तत: प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला)

(Enter Śakuntalā seated and engaged as described)

तापसीनामन्यतमा (शकुन्तलां प्रति।) **जादे, भत्तुणो बहुमाणसूअअं महादेईसद्दं लहेहि।** जाते, भर्तुर्बहुमानसूचकं महादेवीशब्दं लभस्व।

One of the hermit girls : (To Śakuntalā) Child, may you be reckoned as Mahādevi which is denotative of the respect of your husband.

द्वितीया :–वच्छे। वीरप्पसविणी होहि। वत्से, वीरप्रसविनी भव।

Second : Child! May you deliver a brave son.

तृतीया :–वच्छे। भत्तुणो बहुमदा होहि। वत्से, भर्तुर्बहुमता भव।

Third : Dear, be worthy of honour at the hands of your husband.

(इत्याशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ता:।)

(Thus pronouncing blessing exeunt all except Gautamī)

सख्यौ :–(उपसृत्य।) **सहि सुहमज्जणं दे होदु।** सखि, सुखमज्जनं ते भवतु।

Friends : (Approaching) Friend, may you have a pleasant ablution.

शकुन्तला :–साअदं मे सहीणं। इदो णिसीदह। स्वागतं मे सख्यौ। इतो निषीदतम्।

Śakuntalā : Welcome to my friends. Please be seated here.

उभे :–(मङ्गलपात्राण्यादाय। उपविश्य।) **हला, सज्जा होहि। जाव मङ्गलसमालम्भणं विरएम।** हला। सज्जा भव। यावन् मङ्गलसमालम्भनं विरचयाव:।

Both : (Taking the vessels containing auspicious things

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and sitting) Dear, be ready. Let us decorate you with auspicious things.

शकुन्तला :–एदं पि बहु मन्तव्वं। दुल्लहं दाणिं मे महीमण्डणं भविस्सदि त्ति। (इति बाष्पं विसृजति) एतदपि बहु मन्तव्यम्। दुर्लभमिदानीं मे सखीमण्डनं भविष्यतीति।

Śakuntalā : This I have to take with great honour. Hereafter decoration at the hands of my friends will be even so rare to me. (She sheds tears)

उभे :–सहि, उइअं ण दे मङ्गलकाले रोइदुं। (इत्यश्रूणि प्रमृज्य नाट्येन प्रसाधयतः।) सखि, उचितं न ते मङ्गलकाले रोदितुम्।

Both : Dear, it is not proper to weep at this auspicious time (Removing the tears enact decoration).

प्रियंवदा :–आहरणोइदं रूबं अस्समसुलहेहिं पसाहणेहिं विप्पआरीअदि। आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैर् विप्रकार्यते।

Priyamvadā : We are disfiguring the beauty that deserve ornaments with decoration materials available in the hermitage.

(प्रविश्योपायनहस्तौ।)

(Entering with presents in hands)

ऋषिकुमारकौ :–इदमलंकरणम्। अलंक्रियतामत्रभवती।

Two hermit-boys : Here is the ornament. Let her be decorated.

(सर्वा विलोक्य विस्मिताः)

(All are amazed on seeing them).

गौतमी :–वच्छ णारअ। कुदो एदं। वत्स नारद, कुत एतत्।

Gautamī : Child, Nārada, whence does come these things?

प्रथमः :–तातकाश्यप्रभावात्।

First : By the prowess of father Kāśyapa.

गौतमी :–किं माणसो सिद्धी। किं मानसी सिद्धिः।

Gautamī : Is it a creation of his mind?

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द्वितीयः :–न खलु। श्रूयताम्। तत्रभवता वयमाज्ञप्ताः शकुन्तलाहेतोर्वनस्पतिभ्यः कुसुमान्याहरतेति। तत इदानीं–

क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं
निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित्।
अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितैर्
दत्तान्याभरणानि तत्किसलयोद्भेदप्रतिद्वन्द्विभिः ॥4॥

Second : Not at all. Listen. We were commanded by the honourable sage of collect flowers from Sylvan trees on account of Śakuntalā. And then—

From a particular tree was got an auspicious silken garment as white as the moon; from another was flown lac juice enough to be applied on the feet, from others, by the hands of Sylvan deities seen up to the wrists were given ornaments which vie in beauty with their tender sproutings. (4)

प्रियंवदा :–हला, इमाए अब्भुबबत्तीए सूइदा दे भत्तुणो गेहे अणुह्वेदव्वा राअलच्छित्ति। हला, अनयाभ्युपपत्त्या सूचिता ते भर्तुर् गृहेऽनुभवितव्या राजलक्ष्मीः।

Priyamvadā : (Looking at Śakuntalā) Dear, with this favour is foretold the royal fortune which you are to enjoy in the house of your husband.

(शकुन्तला व्रीडां रूपयति।)

(Śakuntalā enacts bashfulness)

प्रथमः :–गौतम, एह्येहि। अभिषेकोत्तीर्णाय काश्यपाय वनस्पतिसेवां निवेदयावः।

First : Gautama! Come on. Let us report to Kāśyapa returning from his bath favours shown by the Sylvan trees.

द्वितीयः :–तथा।

Second : Be it so!

(इति निष्क्रान्तौ।)

(Exeunt)

सख्यौ :–अए, अणुबहुत्तभूसणो अअं जणो। चित्तकम्मपरिअएण अङ्गेसु

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दे आहरणविणिओअं करेन्ह। अये, अनुपभुक्तभूषणोऽयं जनः। चित्रकर्मपरिचयेनङ्गेषु ते आभरणविनियोगं कुर्वः।

Friends : My dear, we are not familiar with the use of the ornaments. By the experience gathered in painting we shall decorate you with ornaments on your limbs.

शकुन्तला :—जाणे वो णेउणं। जाने वां नैपुणम्।

Śakuntalā : I know your expertise.

(उभे नाट्येनालङ्कुरुतः।)

(Both enact decoration)

(ततः प्रविशति स्नानोत्तीर्णः काश्यपः।)

(Enter Kāśyapa having finished his bath)

काश्यपः :—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनं।
वैक्लव्यं मम तावदीदृशमपि स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं न तनयाविश्लेषदुःखैर्नवैः ॥5॥

Kāśyapa—

My heart is anguished by the fact that Śakuntalā will depart today; my throat is suffocating with choked tears, my sight is paralysed with anxious thoughts, this is how the affliction of a person living in forest due to affection, but then what pangs must be troubling the house-holders at the first parting with their daughters. (5)

(इति परिक्रामति।)

(Walks around)

सख्यौ :—हला सउन्दले। अवसिदमण्डणासि। परिधेहि सम्पदं खोमजुअलं। हला शकुन्तले, अवसितमण्डनासि। परिधत्स्व साम्प्रतं क्षौमयुगलं।

Friends : O Śakuntalā, we have finished with your decorations. Now you put on the pair of garments.

(शकुन्तलोत्थाय परिधित्ते।)

(Śakuntalā rises and puts them on)

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गौतमी :—जादे, एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्स जन्तो विअ गुरू उबट्ठिदो। आआरं दाव पडिबज्जस्स। जाते, एष ते आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुर् उपस्थितः। आचारं तावत्प्रतिपद्यस्व।

Gautamī : O child! Here comes your father whose eyes over flowing with tears as if embracing you. Pay him customary reverence.

शकुन्तला :—(सव्रीडम्।) **ताद। वन्दामि।** तात वन्दे।

Śakuntalā (With bashfulness) Father, I salute you.

काश्यप :—**वत्से,**

ययातेर् इव शर्मिष्ठा भर्तुर्बहुमता भव।
सुतं त्वमपि सम्राजं सेव पूरुमवाप्नुहि ।।6।।

Kāśyapa : My dear child,

You be respected by you husband as did Yayāti to Śarmiṣṭhā and may you beget a son as she did Puru, who shall become an emperor. (6)

गौतमी :—**भअवं, वरो क्खु एसो ण आसिसा।** भगवन्, वरः खल्वेषः नाशीः।

Gautamī : Holy sir, this is a boon; not a blessing.

काश्यप :—**वत्से, इतः सद्योहुताग्नीन्प्रदक्षिणीकुरुष्व।**

Kāśyapa : Child, here you circumambulate the sacred fire in which offerings have been made just now.

(सर्वे परिक्रामन्ति।)

(All walk about)

काश्यप :—(ऋक्छन्दसा आशास्ते।)

अमी वेदिं परितः क्लृप्तधिष्ण्याः
समिद्धन्तः प्रान्तसंस्तीर्णदर्भाः।
अपघ्नन्तो दुरितं हव्यगन्धैर्
वैतानास् त्वां वह्नयः पावयन्तु ।।7।।

Kāśyapa : (Pronounces beneredictions using a Rgvedic metre)

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Let these sacred fires of the Vaitāna sacrifice, whose altar are well fixed fed with holy wood and strewn around in their margins with the Darbha grass purify you by removing sins with the smell of the oblations. (7)

प्रतिष्ठस्वेदानीम्। (सदृष्टिक्षेपम्।) **क्व ते शार्ङ्गरवमिश्राः।**

Now you set out. (Looking around) Where are those Śārṅgarava and others.

(प्रविश्य।)

(Entering)

शिष्यः :—भगवन्। इमे स्मः।

Disciple : Sir, here we are.

काश्यप :—भगिन्यास् ते मार्गम् आदेशय।

Kāśyapa : Show the way to your sister.

शार्ङ्गरवः :—इत इतो भवती।

Śārṅgarava : This way sister, this way.

(सर्वे परिक्रामन्ति।)

(All walk around)

काश्यप :—भो भोः सन्निहितास्तपोवनतरवः,

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवं।
आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायतां ।।8।।

Kāśyapa : O trees present at the hermitage :—

She who does not drink water first before you are watered; she who does not pluck your tender sprouts out of affection despite her love for ornaments, she for whom your first blossoming is verily a festival, that same Śakuntalā is going to the house of her husband and hence she be given consent by all. (8)

(कोकिलरवं सूचयित्वा।)

(Indicating the sound of a Kokila)

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अनुमतगमना शकुन्तला
तरुभिरियं वनवासबन्धुभिः।
परभृतविरुतं कलं यथा
प्रतिवचनीकृतमेभिरीदृशम् ।। 9।।

Śakuntalā is given consent to depart by these trees who became her companion in the forest and they have made the sound of the Parabhrta (Koil) their answer in this way. (9)

(आकाशे।)

(In the air)

रम्यान्तरः कमलिनीहरितैः सरोभि-
श्छायादुमैर्नियमितार्कमयूखतापः।
भूयात्कुशेशयरजोमृदुरेणुरस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः ।। 10।।

May her path be pleasant at intervals with lakes green with lotus buds, with shady trees controlling the rays of the sun, with the dust as soft as the pollen of lotuses and quiet and agreeable breeze auguring well. (10)

(सर्वे सविस्मयम् आकर्णयन्ति।)

(All listen with wonder)

गौतमी :–जादे, णादिजणसिणिद्धाहिं अणुणादगमणासि तबोवण-देवदाहिं। पणम भअवदीणं। जाते, ज्ञातिजनस्निग्धाभिरनुज्ञातगमनासि तपोवन-देवताभिः। प्रणम भगवतीभ्यः।

Gautamī : Child! The deities of the grove who are dear to you as kinsfolk have given you consent for your departure.

शकुन्तला :–(सप्रणामं परिक्रम्य। जनान्तिकम्।) **हला पिअंवदे, णं अज्जउत्तदंसणुस्सुआए वि अस्समपदं परिच्चअन्तीए दुक्खेण मे चलणा पुरदो पवट्टन्ति।** हला प्रियंवदे, ननु आर्य्यपुत्रदर्शनोत्सुकाया अप्याश्रमपदं परित्यजन्त्या दुःखेन मे चरणौ पुरतः प्रवर्तेते।

Śakuntalā : (She walks and bowing, aside) Dear Priyamvadā, though I am eager to see my revered husband, my feet can hardly move forward in leaving the hermitage.

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प्रियंवदा :–ण केवलं तवोवणविरहकादरा सही एव्व। तुए उवट्ठिदविओअस्स तबोवणस्स वि दाव समवत्था दीसइ। न केवलं तपोवनविरहकातरा सख्येव। त्वयोपस्थितवियोगस्य तपोवनस्यापि तावन्समवस्था दृश्यते।

Priyamvadā : My friend alone is not worried by the separation from the penance grove. Even the penance grove it seems is worried at your imminent departure.

उग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा।
ओसरिअपण्डुपत्ता मुअन्ति अंसू विअ लदाओ।। 11।।
उद्गलितदर्भकवला मृग्यः परित्यक्तनर्तना मयूराः।
अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ।।

The female deer are letting the morsel of Darbha grass to fall, the peacocks have stopped their dancing, the creepers seem to shed tears with the dropping of pale leaves. (11)

शकुन्तला :–(स्मृत्वा।) **ताद, लदाबहिणिअं वणजोसिणिं दाव आमन्तइस्सं।** तात, लताभगिनीं वनज्योत्स्नां तावदामन्त्रयिष्ये।

Śakuntalā : (Remembering) Father, let me bid farewell to Vanajyotsnā, my sister among the creepers.

काश्यपः :–अवैमि ते तस्यां सोदर्यस्नेहं। इयं तावद्दक्षिणेन।

Kāśyapa : I know your love for her as a sister. Here she is on your right.

शकुन्तला :–(लतामुपेत्य।) **वणजोसिणि, चूदसङ्गदा वि मं पच्चालिङ्ग इदोगदाहिं साहाबाहाहिं। अज्जप्पहुदि दूरपरिवत्तिणी दे खु भविस्सं।** वनज्योत्स्ने, चूतसङ्गतापि मां प्रत्यालिङ्गेतोगताभिः शाखावाहाभिः। अद्यप्रभृति दूरपरिवर्तिनी ते खलु भविष्यामि।

Śakuntalā (Approaching the creeper) O Vanajyotsnā though united with the mango tree embrace me in return with the hands of boughs turned in this direction. From this day onwards I shall be away from you.

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काश्यपः :

सङ्कल्पितं प्रथममेव मया तवार्थे
भर्तारमात्मसदृशं सुकृतैर्गता त्वम्।
चूतेन संश्रितवती नवमालिकेयम्
अस्यामहं त्वयि च सम्प्रति वीतचिन्तः ।। 12।।

Kāśyapa : By your merit you have united with a husband befitting yourself who had already been determined upon by me; this Navamālikā too has resorted to the mango tree and thus I have no worry for her as well as for you. (12)

इतः पन्थानं प्रतिपद्यस्व।

From here onwards proceed on the way.

शकुन्तला :–(सख्यौ प्रति।) **हला, एसा दुवेणं वो हत्थे णिक्खेवो।** हला, एषा द्वयोर्युवयोर्हस्ते निक्षेपः।

Śakuntalā : (To her friends) Dear friends, this one is a deposit in your hands.

सख्यौ :–अअं जणो कस्स हत्थे समप्पिदो। (इति बाष्पं विहरतः।) अयं जनः कस्य हस्ते समर्पितः।

Friends : With whom do you deposit us? (They shed tears)

काश्यपः : अनसूये, अलं रुदित्वा। ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला।

Kāśyapa : O Anasūyā, enough of weeping. It is upto you to cheer up Śakuntalā.

(सर्वे परिक्रामन्ति।)
(All move around)

शकुन्तला : ताद, एसा उडजपज्जन्तचारिणी गब्भमन्थरा मित्रबहू जदा अणघप्पसवा होइ। तदा मे कम्पि पिअणिवेदइत्तअं विसज्जइस्सह। तात एषोटजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदानघप्रसवा भवति तदा मह्यं कमपि प्रियनिवेदयितृकं विसर्जयिष्यथ।

Śakuntalā : Father, when this female deer moving in the

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vicinities of the hermitage lazy on account of the pregnancy makes a safe delivery, send me someone to carry the happy news.

काश्यपः :–नेदं विस्मरिष्यामः।

Kāśyapa : I will not forget it.

शकुन्तला :–(गतिभङ्गं रूपयित्वा) **को णुक्खु एसो णिवसणे मे सज्जइ** (इति परावर्तते।) को नु खल्वेष निवसने मे सज्जते।

Śakuntalā : (Showing obstruction to her movements) Who is it that clinging to my garment.

काश्यपः :–वत्से।

यस्य त्वया व्रणविरोपणम् इङ्गुदीनां
तैलं न्यषिच्यत मुखे कुशसूचिविद्धे।
श्यामाकमुष्टिपरिवर्धितको जहाति
सोऽयं न पुत्रकृतकः पदवीं मृगस्ते।। 13।।

Kāśyapa : Dear darling

In whose face wounded by the sharp darbha grass you applied the healing oil of Ingudi and whom you nurtured by giving handfuls of Syāmāka grains, that, fawn the foster son of yours refuses to move from your path. (13)

शकुन्तला :–वच्छ, किं सहवासपरिच्चाइणिं मं अणुसरसि। अचिरप्पसूदाए जणणीए विणा विड्ढिदो एव्व। दाणिं पि मए विरहिदं तुमं तादो चिन्तइस्सदि। णिवत्तेहि दाव (इति रुदन्ती प्रस्थिता।) वत्स, किं सहवासपरित्यागिनीं मामनुसरसि। अचिरप्रसूतया जनन्या विना वर्धित एव। इदानीमपि मया विरहितं त्वां तातश्चिन्तयिष्यति। निवर्तस्व तावत्।

Śakuntalā : Darling why do you follow me who is to leave your company? You were brought up by me soon after your birth and loss of your mother, Hereafter my father will look after you when I am not around. Please go back. (She walks on weeping)

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काश्यपः :

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं
बाष्पं कुरु स्थिरतया विरतानुबन्धं।
अस्मिन्नलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति ।। 14।।

Kāśyapa : Be firm and arrest the rising flow of tears held by your lifted eye lashes; in this ground with ups and downs which may remain unnoticed, and unequal your steps are likely to falter. (14)

शार्ङ्गरवः : भगवन्, ओदकान्तं स्निग्धो जनोऽनुगन्तव्य इति श्रूयते। तदिदं सरस्तीरम्। अत्र संदिश्य प्रतिगन्तुमर्हसि।

Śārṅgarava : Sir, It is said that the kinsfolk shall accompany a loved person upto the brink of water. Here is the bank of the lake. You may please turn back after giving the message.

काश्यपः :–तेन हीमां क्षीरवृक्षच्छायाम् आश्रयामः।

Kāśyapa : Then let us resort to the shade of this milky tree.

(सर्वे परिक्रम्य स्थिताः।)

(All walk around and stop)

काश्यपः :–(आत्मगतम्।) किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपमस्माभिः सन्देष्टव्यम्। (इति चिन्तयति।)

Kāśyapa : (To himself) What would be a fitting message to be sent to Duṣyanta on my part? (He reflects)

शकुन्तला :–(जनान्तिकम्।) हला, पेक्ख। णलिणीपत्तन्तरिदं पिअसहअरं अदेक्खन्ती आदुरा चक्कवाई आरडदि। दुक्करं अहं करेमि त्ति। हला, पश्य। नलिनीपत्रान्तरितमपि सहचरमपश्यन्ती आतुरा चक्रवाक्यारौति दुष्करमहं करोमीति।

Śakuntalā : (Aside) Friend, Look here, a cakravāka, female wails not perceiving her dear male hidden behind the lotus-leaves to say how hard is my lot.

अनसूया :–सहि, मा एव्वं मन्तेहि। सखि, मैवं मन्त्रयस्व।

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एसाबि पिएण विणा गमेइ रअणिं विसाअदीहअरं।
गरुअम्पि विरहदुक्खं आसाबन्धो सहावेदि ।। 15।।

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतरां।
गुर्वपि विरहदु:खमाशाबन्ध: साहयति ।।

Anasūyā : Friend, don't you say so.

She too passes the night prolonged by her anguish with out the company of her consort, for even a severe pain of separation could be overcome by the bond of hope. (15)

काश्यप: :–शार्ङ्गरव, इति त्वया मद्वचनात्स राजा शकुन्तलां पुरस्कृत्य वक्तव्य:।

Kāśyapa : O Śarṅgarava, you should address the king placing Śakuntalā before him, thus in my name.

शार्ङ्गरव :–आज्ञापयतु भवान्।

Śārṅgarava : May your reverence command.

काश्यप: :–

अस्मान्साधु विचिन्त्य संयमधनानुच्चै: कुलं चात्मन-
स्त्वय्यस्या: कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम्।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्यायत्तमत:परं न खलु तद्वाच्यं वधूबन्धुभि: ।। 16।।

Kāśyapa :—

Having considered us well as possessed of the richness of penance, and your own exalted race and further her affection without the interference of the kinsfolk, she may be reckoned with a high regard among your wives, all that remains will depend upon the fate and there the relatives of the wife have no voice. (16)

शार्ङ्गरव: : गृहीत: सन्देश:।

Śārṅgarva : I have well comprehended the message.

काश्यप: : वत्से, त्वमिदानीमनुशासनीयासि। वनौकसोऽपि सन्तो लौकिकज्ञा वयम्।

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Kāśyapa : Darling, I must now instruct you, Though we live in the forest the ways of the world are known to us.

शार्ङ्गरवः :–न खलु धीमतां कश्चिदविषयो नाम।

Śārṅgarava : There is nothing beyond the wise.

काश्यपः :–सा त्वमितः पतिकुलं प्राप्य

शुश्रूषस्व गुरून्कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मास्म प्रतीपं गमः।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ।। 17।।

Kāśyapa : Now that you having reached the familiy of your husband : —

Pay respect to your elders, consider your co-wives as dear friends, do not act against the husband due to anger despite his insult, show much consideration to the attendants, and remain unaffected by pride in fortune—this is how maidens become honoured as a house-wife and those that are perverse are the bane of the family. (17)

कथं वा गौतमी मन्यते।

What does Gautamī think?

गौतमी :–एत्तिओ बहूजणस्स उबदेसो। जादे। एदंक्खु सव्वं ओधारेहि।
एतावान्वधूजनस्योपदेशः। जाते, एतत्खलु सर्व्वमवधारय।

Gautamī : This much is the advice on the part of the bride. Darling you comprehend all of them.

काश्यपः :–वत्से, परिष्वजस्व मां सखीजनं च।

Kāśyapa : Darling, embrace me and you companions.

शकुन्तला :–ताद, इदो एष्व किं पिअंवदामिस्साओ सहीओ णिवत्तिस्सन्ति।
तात, इत एव किं प्रियंवदामिश्राः सख्यो निवर्तिष्यन्ते।

Śakuntalā : Father, is it a must that my friends are to turn back from here itself?

काश्यपः :–इमे अपि प्रदेये। न युक्तमनयोस्तत्र गन्तुं। त्वया सह गौतमी यास्यति।

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Kāśyapa : Darling, they too are to be given away in marriage. It is not proper for them to come over there. Gautamī will accompany you.

शकुन्तला :–(पितरमाश्लिष्य।) **कहं दाणिं तादस्स अङ्कादो परिब्भट्ठा मलअतरुम्मूलिआ चन्दणलदा विअ देसन्तरे जीविअं धारइस्सं।** कथमिदानीं तातस्याङ्कात्परिभ्रष्टा मलयतटोन्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्यामि।

Śakuntalā : (Embracing the father) How come I live my life in a different place removed from the lap of my father like an young sandal plant uprooted from the slopes of the Malaya mount.

काश्यपः :–वत्से, किमेवं कातरासि।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला।
तनयमचिरात्प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ।। 18।।

Kāśyapa : Darling, why are you so afraid?

Occupying the exalted position of the consort of the noble husband and engrossed in the activities of his important affairs at every moment, and before long giving birth to a pious son like the eastern horizon brings forth the sun, O darling you will not consider the separation from me as a source of worry. (18)

(शकुन्तला पितुः पादयोः पतति।)

(Śakuntalā falls at the fect of her father)

काश्यपः :–यद् इच्छामि ते तद् अस्तु।

Kāśyapa : May you obtain what all I desire for.

शकुन्तला :–(सख्यावुपेत्य।) **हला, दुवे वि मं समं एव्व परिस्सजह।** हला, द्वे अपि मां सममेव परिष्वजेथाम्।

Śakuntalā : (Approaching the friends) Friends, both of you embrace me together.

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सख्यौ :—(तथा कृत्वा।) **सहि, जइ णाम सो राआ पच्चहिण्णाणमन्थरो भवे तदो मे इमं अत्तणामहेअङ्किअं अङ्गुलीअअं दंसेहि।** सखि, यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत्ततस्तस्येदमात्मनामधेयाङ्कितमङ्गुलीयकं दर्शय।

Friends : (Doing so) Friend, In case that king becomes hesitant to recognise you, then show this ring engraved with his name.

शकुन्तला :—इमिणा सन्देहेण वो आकम्पिदम्हि। अनेन संदेहेन वामाकम्पितास्मि।

Śakuntalā : This doubt raised by you makes me shudder.

सख्यौ :—मा भाआहि। अदिसिणेहो पाबसङ्की। मा भैषीः। अतिस्नेहः पापशङ्की।

Friends : Don't be afraid. Excessive affection causes apprehension.

शार्ङ्गरवः : युगान्तरमारूढः सविता। त्वरतामत्रभवती।

Śarṅgarva : The sun has passed into another region. May the worthy lady hasten.

शकुन्तला :—(आश्रमाभिमुखी स्थित्वा।) **ताद, कदा णु भूओ तवोवणं पेक्खिस्सं।** तात, कदा नु भूयस्तपोवनं प्रेक्षिष्ये।

Śakuntalā : Standing with her face turned to the hermitage) Father, when am I do see the penance grove again.

काश्यपः : श्रूयताम्।

भूत्वा चिराय चतुरन्तमहीसपत्नी
दौष्यन्तिम् अप्रतिरथं तनयं निवेश्य।
भर्त्रा तदर्पितकुटुम्बभरेण सार्द्धं
शान्ते करिष्यसि पदं पुनर् आश्रमेऽस्मिन् ।। 19।।

Kāśyapa : Listen—

Having been a cowife of the earth for long and placing the son of Duṣyanta, the invincible warrior, at the helm of affairs and the responsibility of the family by your husband,

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you will come again along with him in this peaceful hermitage. (19)

गौतमी :–जादे, परिहीअदि गमणवेला। णिवत्तेहि पिदरं। अहवा। चिरेणबि पुणो पुणो एसा एव्वं मन्तइस्सदि। णिवत्तदु भवं। जाते, परिहीयते गमनवेला। निवर्तय पितरम्। अथवा। चिरेणापि पुनः पुनरेषैवं मन्त्रयिष्यते। निवर्ततां भवान्।

Gautamī : Daughter the time of departure is getting late; send back your father. Otherwise he will continue to say such things again. May your honour go back.

काश्यपः : वत्से, उपरुध्यते तपोनुष्ठानम्।

Kāśyapa : Darling, performance of worship is getting late.

शकुन्तला :–(भूयः पितरमाश्लिष्य।) **तवच्चरणपीडिदं तादसरीरं। ता मा अदिमेत्तं मम किदे उक्कण्ठिदुम्।** तपश्चरणपीडितं तातशरीरम्। तन्मातिमात्रं मम कृते उत्कण्ठितुम्।

Śakuntalā : (Again embracing the father) The body of my father is becoming emaciated. Hence do not worry over much on my account.

काश्यपः :–(सनिःश्वासम्)।

शमं एष्यति मम शोकः कथं नु वत्से त्वया रचितपूर्वम्।
उटजद्वारविरूढं नीवारबलिं विलोकयतः ।। 20।।

Kāśyapa (Sighing)

How could my grief ease when I look at the hallowed Nivāra grains formerly scattered by you and germinating at the door of my hermitage. (20)

गच्छ। शिवास्ते पन्थानः सन्तु।

Go, may your path be auspicious.

(निष्क्रान्ता शकुन्तला सहयायिनश्च)

(Exeunt Śakuntalā and her escorts)

सख्यौ :–(शकुन्तलां विलोक्य।) **हद्धी हद्धी। अन्तलिहिदा सउन्दला वणराईए।** हा धिक्, हा धिक्। अन्तर्हिता शकुन्तला वनराज्या।

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Friends : (Looking at Śakuntalā, Alas! Alas! Śakuntalā is hidden by the thick foliages of trees.

काश्यपः :–(सनिःश्वासम्।) **अनसूये, गतवती वां सहधर्मचारिणी। निगृह्य शोकम् अनुगच्छतं मां प्रस्थितम्।**

Kāśyapa : (Sighing) O Anasūyā, your companion has gone. Control your grief and follow me, who is on his way back.

उभे :–ताद, सउन्दलाविरहिदं सुणं विअ तबोवणं कहं पविसामो। तात, शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः।

Both : O father, How could we enter the hermitage looking forlorn owing to the absence of Śakuntalā.

काश्यपः :–स्नेहप्रवृत्तिर् एवंदर्शिनी (सविमर्शं परिक्रम्य।) **हन्त भोः। शकुन्तलां पतिकुलं विसृज्य लब्धमिदानीं स्वास्थ्यम्। कुतः।**

अर्थो हि कन्या परकीय एव
ताम् अद्य सम्प्रेष्य परिग्रहीतुः।
जातो ममायं विशदः प्रकामं
प्रत्यर्पितन्यास इवान्तरात्मा ।। 21।।

Kāśyapa : This is how one feels when one is affected by love. (He walks about meditating) Ah! After sending Śakuntalā to the house of her husband I feel relieved mentally.

The object called a maiden is of course the property of another, by sending her to the side of the bridegroom my soul has become quite clear as if by restoring a deposit. (21)

।। इति निष्क्रान्ताः सर्वे।।

(Exeunt All)

।। चतुर्थोऽङ्कः।।

Here ends Act IV

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पञ्चमोऽङ्कः

ACT V

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च।)

(Enter the King seated and the Vidūṣaka)

विदूषकः :–(कर्णं दत्त्वा।) **भो वअस्स, सङ्गीदसालन्तरे अवधाणं देहि। कलविसुद्धाए गीदीए सरसञ्ञोओ सुणीअदि। जाणे। तत्तहोदी हंसबदिआ वणपरिअअं करेदि त्ति।** भो वयस्य, सङ्गीतशालान्तरे अवधानं देहि। कलविशुद्धायां गीत्यां स्वरसंयोगः श्रूयते। जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति।

Vidūṣaka : (Listening) O friend, turn your attention to the music hall. Harmonious blending of sweet and clear song could be heard. I think that the lady Hamspadikā is practising singing.

राजा :–तूष्णीं भव। यावदाकर्णयामि।

King : Be silent, let me hear.

।। आकाशे गीयते।।

(A song is heard in the air)

अहिणवमहुलोलुबो तुमं
तह परिचुम्बिअ चुअमञ्जरिं।
कमलवसइमेत्तणिव्वुदो
महुअर विन्हरिदोसि णं कहं।। 1।।

अभिनवमधुलोलुपस्त्वं तथा परिचुम्ब्य चूतमञ्जरीं।
कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम् ।।

O bee! Longing for fresh honey and having already kissed the mango blossom, how do you forget her being now

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satisfied staying with the lotus. (1)

राजा :–अहो रागपरिवाहिणी गीतिः।

King : O what an impassioned song.

विदूषकः :–किं दाव गीदीए अवगदो अक्खरत्थो। किं तावद्गीत्या अवगतोऽक्षरार्थः।

Vidūṣaka : Did you comprehend the literal meaning of the song?

राजा :–(स्मितं कृत्वा) **सकृत्कृतप्रणयोऽयं जनः। तदस्या देवीं वसुमतीमन्तरेण महदुपालम्भनं गतोऽस्मि। सखे माढव्य। मद्वचनादुच्यतां हंसपदिका। निपुणमुपालब्धोऽस्मीति।**

King : (Smiling) I was fascinated with her once. It is her reproach to me with reference to queen Vasumatī. Friend, Māḍhavya, you tell Hamsapadikā on my behalf that she has cleverly reprimanded me.

विदूषकः :–जं भवं आणबेदि (उत्थाय) **भो वअस्स। गहीदस्स ताए परकीएहिं हत्थेहिं सिहण्डए ताडीअमाणस्स अचछराए वीदराअस्स विअ णत्थि दाणिं मे मोक्खो।** यद्भवानाज्ञापयति (उत्थाय) भो वयस्य। गृहीतस्य तया परकीयैर्हस्तैः शिखण्डके ताड्यमानस्याप्सरसा वीतरागस्येव नास्तीदानीं मे मोक्षः।

Vidūṣaka : As my lord commands. (Getting up) Once I am seized by her with the hands of others there is no liberation for me as in the case of an ascetic beyond passions farcibly caught hold of by a nymph by the crest-lock.

राजा :–गच्छ। नागरिकवृत्त्या संज्ञापयैनां।

King : You go. Inform her in a refined way.

विदूषकः :–का गई (इति निष्क्रान्तः।) का गतिः।

Vidūṣaka : No other way! (He goes)

राजा :–(आत्मगतं) **किं नु खलु गीतार्थमाकर्ण्येष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि। अथवा।**

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दा-
न्पर्युत्सुकीभवति यत्सुखितोऽपि जन्तुः।
तच्चेतसा स्मरति नूनमबोधपूर्वं

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भावस्थिराणि जननान्तरसौहृदानि ।। 2।।

King : (To himself) Why is that listening to the meaning of the song I feel very much anxious though not separated from any object of affection. Or perhaps, seeing beautiful things and hearing sweet melodies even one who is happy becomes nostalgic; he remembers in his mind without being conscious latent impressions of the friendship of a previous birth. (2)

(इति पर्याकुलस्तिष्ठति।)

(He remains deeply troubled)

(ततः प्रविशति कञ्चुकी।)

(Then enter a chamberlain)

कञ्चुकी :–अहो नु खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि।

आचार इत्यवहितेन मया गृहीता
या वेत्रयष्टिरवरोधगृहेषु राज्ञः।
काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्लवगतेरवलम्बनार्था ।। 3।।

Chamberlain : Alas! I have been reduced to this state of affairs.

This staff of cane which I took as a symbol of official power in the discharge of my duties in the royal harem, has now become when years have passed a support to the aid of my faltering steps : (3)

भोः, कामं धर्मकार्थमनतिपात्यं देवस्य। तथापीदानीमेव धर्मासनादुत्थितस्य पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे निवेदितुम्। अथवाविश्रमोऽयं लोकतन्त्राधिकारः। कुतः।

भानुः सकृद्युक्ततुरङ्ग एव
रात्रिन्दिवं गन्धवहः प्रयाति।
शेषः सदैवाहितभूमिभारः
षष्ठांशवृत्तेरपि धर्म एषः ।। 4।।

Oh, the king should not neglect the relgious duty. Still

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he who has just risen up from the seat of justice could not be told by me the arrival of the disciples of Kaṇva which will detain him again and as such I have not the heart to announce it. But then the office of administration will not allow any repose. For—

The sun has yoked his steeds only once, and the breeze carrying fragrance breathes by night and by day; Śeṣa (the serpent) continuously sustains the weight of the earth and it is the duty of the one who sustains by the one-sixth of the income (of his people). (4)

यावन्नियोगम् अनुतिष्ठामि। (परिक्रम्यावलोक्य च।) एष देवः।

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा
निषेवते श्रान्तमना विविक्तम्।
यूथानि सञ्चार्य रविप्रतप्तः
शीतं दिवा स्थानमिव द्विपेन्द्रः ।। 5।।

Hence I shall perform my duty. (Walking about and observing). Here is his majesty.

Having thought over the affairs of his subjects as his own children, he has now resorted to a lonely spot with perturbed mind, like a lordly elephant having taken around his herds and being heated by the sun repairs to a cool spot during the day. (5)

(उपगम्य।) जयतु जयतु देवः। एते खलु हिमगिरेरुपत्यकारण्यवासिनः काश्यपसन्देशमादाय सस्त्रीकास्तपस्विनः सम्प्राप्ताः। श्रुत्वा देवः प्रमाणम्।

(Approaching) Hail his majesty, be victorious. Here some hermits living at the foot of mount Himavān have arrived along with some women bringing a message from Kāśyapa. Having heard your majesty may decide the needful.

राजा :—(सादरम्।) किं काश्यपसन्देशहारिणः।

King : (With respect) What, messengers from Kāśyapa?

कञ्चुकी :—अथ किम्।

Chamberlain : It is so.

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राजा :–तेन हि मद्वचनाद्विज्ञाप्यतामुपाध्यायः सोमरातः। अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हतीति। अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि।

King : Now then order the priest Somarāta on my behalf; he shall announce these ascetics himself after receiving them following the Vedic rites. I shall wait at the proper location fit for the reception of hermits.

कञ्चुकी :–यदाज्ञापयति देवः। (इति निष्क्रान्तः।)

Chamberlain : As your majesty commands. (Exit).

राजा :–(उत्थाय।) **वेत्रवति, अग्निशरणमार्गमादेशय।**

King : (Rising) O Vetravatī, lead the way to the house of sacrificial fire.

प्रतीहारो :–इदो इदो देवा। इत इतो देवः।

Attendant : This way your majesty, this way.

राजा :–(परिक्रामति। अधिकारखेदं निरूप्य।) **सर्वः प्रार्थितमर्थमधिगम्य सुखी सम्पद्यते जन्तुः। राज्ञां तु चरितार्थता दुःखान्तरैव।**

औत्सुक्यमात्रमवसाययति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिरेनम्।
नातिश्रमापनयनाय न च श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम्।। 6।।

King : (Moves about; showing the fatigue of administration). Let all people be rejoiced getting their desires fulfilled. But to kings the attainment of satisfaction is only mixed with pains.

The attainment of an ojbect puts an end only to eagerness; but administering of what is obtained gives him trouble. A kingdom just like an umbrella held by own hand, does not so much, remove fatigue as it causes fatigue. (6)

(नेपथ्ये।)

(Behind the curtain)

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वैतालिकौ :–विजयतां देवः।

Two bards : May his majesty be victorious.

प्रथमः :–

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानां ।। 7।।

First :

Without seeking own happiness, you toil for the people everyday or your duty is defined that way. The tree with it boughs withstands the fierce heat while with its shades removes the fatigue of those who seek shelter under it. (7)

द्वितीयः :–

नियमयसि कुमार्गप्रस्थितानात्तदण्डः।
प्रशमयसि विवादं कल्पसे रक्षणाय।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानां ।। 8।।

Second : Wielding the cudgel of justice you control the people pursuing the path of bad avocations, puts a stop to controversies, protects the people, when one is not so poor in wealth one may have kinsmen, but in fact it is in you that the people find kinship in perfection. (8)

राजा :–एते क्लान्तमनसः पुनर्नवीकृताः स्मः (इति परिक्रामति।)

King : Now I feel refreshed in mind leaving away my weariness. (Walks around)

प्रतीहारी :–अहिणवसम्मज्जणससिरीओ सणिहिदहोमधेणू अस्मिसरणालिन्दो। आरुहदु देवो। अभिनवसम्मार्जनसश्रीकः सन्निहितहोमधेनुरग्निशरणालिन्दः। आरोहतु देवः।

Attendant : Here is the porch of the house of sacrificial fire swept afresh, and as such serene where the cow to yield the milk for sacrifice is also present. Let your majesty enter.

राजा :–(आरुह्य परिजनांसावलम्बी तिष्ठति।) **वेत्रवति, किमुद्दिश्य भगवता**

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काश्यपेन मत्सकाशमृषयः प्रेरिताः स्युः।

किं तावद् व्रतिनाम् उपोढतपसां विघ्नैस् तपो दूषितं
धर्मारण्यचरेषु केनचिद् उत प्राणिष्वसच्चेष्टितं।
आहोस्वित् प्रसवो ममापचरितैर् विष्टम्भितो वीरुधाम्
इत्यारूढबहुप्रतर्कम् अपरिच्छेदाकुलं मे मनः ।। 9।

King : (Climbing and standing supported by attendants) O Vetravatī, for what purpose revered Kāśyapa has sent the ascetics to my side?

Could it be that some obstacles have vitiated the penance of ascetics who are in the course of vows? Or someone might have harmed the animals that roam about the holy penance grove? Or is it possible that the sins due to my wrong doings have checked the flowerings of trees? Thus my mind which is assailed by many doubts have become perplexed being unable to fix the cause. (9)

प्रतीहारी :–सुअरिदणन्दिणो इसीओ देवं सभाजइदुं आअदेत्ति तक्केमि।
सुचरितनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि।

Attendants : I believe that the sages have arrived to pay their respects to you having been pleased with your activities.

(ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः।)

(Then enter sages accompanied by Gautamī leading Śakuntalā before them.)

(पुरश्चैषां कञ्चुकी पुरोहितश्च।)

(In front of them there is the chamberlain and the priest.)

कञ्चुकीः :–इत इतो भवन्तः।

Chamberlain : This way, this way sirs.

शार्ङ्गरवः :–शारद्वत,

महाभागः कामं नरपतिरभिन्नस्थितिरसौ
न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव।। 10।।

Śārṅgarava : O Śāradvata—

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Let it be that the magnanimous king does not swerve from the path of virtue and none among the castes, even the lowliest seeks the path of wrong; still with my mind prone to solitude, I feel that this place thronged by men is like a house engulfed by fire. (10)

शारद्वतः :–स्थाने भवान्पुरप्रवेशादित्थम्भूतः संवृत्तः। अहमपि-

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तं।
बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ।। 11।।

Śāradvata : I understand you feel like this on entering the city. For me—

I look upon these people as devoted to worldly pleasure like one already bathed seeing one smeared with oil, pure one an impure one, awakened one on a sleeping one, and a free man a captive. (11)

शकुन्तला :–(निमित्तं सूचयित्वा।) **अम्महे किं मे वामेदरं णअणं विप्फरदि।** अहो, किं मे वामेतरन्नयनं विस्फुरति।

Śakuntalā : (Indicating an omen) Oh! why is it that my right eye throbs!

गौतमी :–जादे पडिहदं अमङ्गलं। सुहाइं दे भत्तुकुलदेवदाओ वितरन्दु। (इति परिक्रामति।) जाते, प्रतिहतममङ्गलम्। सुखानि ते भर्तृकुलदेवता वितरन्तु।

Gautamī : My dear child, may the evil be averted. Let the presiding deities of the family of your husband shower happiness upon you (she walks around)

पुरोहितः :–(राजानं निर्दिश्य) **भो भोस्तपस्विनः। असावत्रभवान्वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति। पश्यतैनम्।**

Priest : (Indicating the king) O mendicants, there he is the protector of the virtues of the four orders and classes waiting for you after having already quitted the seat. Behold him.

शार्ङ्गरवः :–भो महाब्राह्मण, काममेतदभिनन्दनीयम्। तथापि वयमत्र मध्यस्थाः। कुतः।

भवन्ति नम्रास्तरवः फलागमै-
र्नवाम्बुभिर्दूरविलम्बिनो घनाः।

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अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणाम् ।। 12 ।।

Śārṅgarava : O great Brahmin, certainly it is worthy of praise, but we do not think much of it. For—

Trees are bent down with the weight of fruits, clouds pregnant with fresh water hang low, good men are never elated in richness, this is the very nature of the benefactors of others. (12)

प्रतीहारी :–देव, पसणमुहवणा दोसन्ति। जाणामि विस्सद्धकब्जा इसीओ। देव, प्रसन्नमुखवर्णा दृश्यन्ते। जानामि विश्रब्धकार्या ऋषयः।

Attendant : O King, they appear to have pleasant looks. I think the ascetics are with some pleasing object.

राजा :–(शकुन्तलां दृष्ट्वा।) **अथात्रभवती।**
कास्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम्।। 13 ।।

King : (Beholding Śakuntalā) But then this noble maiden—

Who is this with a veil and as such with the beauty of the limbs not too clear, among the ascetics like a tender, sprout among yellow leaves. (13)

प्रतीहारी :–देव, कुदूहलगब्भोपहिदो ण मे तक्को पसरदि। णं दंसणोआदण से आकिदी लक्खीअदि। देव, कुतूहलगर्भोपहितो न मे तर्कः प्रसरति। ननु दर्शनीया पुनरस्या आकृतिर्लक्ष्यते।

Attendant : O King, curiosity prevails over me from guessing. But her form looks beautiful.

राजा :–भवतु। अनिर्वर्णनीयं परकलत्रम्।

King : Enough. One ought not gaze at the wife of others.

शकुन्तला :–(हस्तमुरसि कृत्वा। आत्मगतम्।) **हिअअ, किं एव्वं वेवसि। अज्जउत्तस्स भावं ओधारिअ धीरं दाव होहि।** हृदय, किमेवं वेपसे। आर्यपुत्रस्य भावमवधार्य धीरं तावद्भव।

Śakuntalā : (Placing her hand on the chest to herself) O

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my heart, why are you trembling knowing the intention of your lord be firm.

पुरोहितः :–(पुरो गत्वा।) **एते विधिवदर्चितास्तपस्विनः। कश्चिदेषाम् उपाध्यायसन्देशः । तं देवः श्रोतुमर्हति।**

Priest : (Going forward) These holy sages have been properly honoured. There is a message from their preceptor. Let the king listen to them.

राजा :–**अवहितोऽस्मि।**

King : I am all attention.

ऋषयः :–(हस्तानुद्यम्य) **विजयस्व राजन्।**

Sages : (Rasing their hands) O king, be victorious.

राजा :–**सर्वानभिवादये।**

King : I salute all of you.

ऋषयः :–**इष्टेन युज्यस्व।**

Sage : May you fulfil all your desires.

राजा :–**अपि निर्विघ्नतपसो मुनयः।**

King : I hope that the sages do perform their penance without hindrances.

ऋषय :

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि।
तमस्तपति घर्मांशौ कथमाविर्भविष्यति ।। 14।।

Sages : When you are the protector of the virtuous how could there be any interruption, when the sun blazes how could there be the appearance of darkness. (14)

राजा :–**अर्थवान्खलु मे राजशब्दः। अथ भगवांल्लोकानुग्रहाय कुशली काश्यपः।**

King : My designation as the king is now meaningful. Is the revered Kāśyapa doing well for the blessing of the world.

ऋषय :–**स्वाधीनकुशलाः सिद्धिमन्तः। स भवन्तमनामयप्रश्नपूर्वकमिद-माह।**

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Sages : People possessed of miraculous powers are naturally well accomplished. He asks after your health and commands you in these words—

राजा :–किमाज्ञापयति भगवान्।

King : What does the holiness command!

शार्ङ्गरवः :–यन्मिथःसमयादिमां मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातं। कुतः।

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तीमती च सत्क्रिया।
समानयंस्तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ।। 15।।

Śārṅgarava : That you married my daughter by mutual consent is permitted by me with pleasure. For

"You are deemed as the foremost among the suitable and Śakuntalā is the personification of virtue itself By bringing together a bride and bridegroom of equal merit, the creator has after a long time incurred no censure. (15)

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति।

Now that she is pregnant you accept her to do the duties prescribed by religion."

गौतमी :–अज्ज, किंपि वत्तुकामम्हि। ण मे वअणावसरो अत्थि। कहंत्ति।

आर्य, किमपि वक्तुकामास्मि। न मे वचनावसरोऽस्ति। कथमिति।

णाबेक्खिदो गुरुअणो इमाइ ण हु पुच्छिदो अबन्धुअणो
एक्कक्कं एव्व चरिए किं भणदु एक्क एक्कस्स।। 16।।

नापेक्षितो गुरुजनोऽनया न खलु पृष्टश्च बन्धुजनः।
परस्परस्मिन्नेव चरिते भणामि किमेकैकम् ।।

Gautamī : Sir, I would like to tell you something. I do not have any occasion to express my view. Why so.

She did not seek the permission of the elders and the kinsfolk were not been consulted by you. When both of you decided mutually what may one say to either. (16)

शकुन्तला :–(आत्मगतम्।) किं णुक्खु अज्जउत्तो भणादि। किं नु

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खल्वार्यपुत्रो भणति।

Śakuntalā : (To herself) What will be the answer of my lord?

राजा :–किमिदमुपन्यस्तं।

King : What do you say?

शकुन्तला :–(आत्मगतम्।) **पावओ क्खु एसो वअणोवण्णासो।** पावकः खल्वेष वचनोपन्यासः।

Śakuntalā : (To herself) These words are verily the fire itself?

शार्ङ्गरवः :–कथम् इदं नाम। भवन्त एव सुतरां लोकवृत्तान्तनिष्णाताः।

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते।
अतः समीपे परिणेतुरिष्यते
प्रियाप्रिया वा प्रमदा स्वबन्धुभिः ।। 17 ।।

Śārṅgarava : What is allt this! You yourself are the expert in wordly matters.

Even a chaste woman possessed of a husband living in the house of her kinsmen is suspected by the people to be otherwise. Therefore her kinsmen wish a young woman to be with her husband even though he loves her or not. (17)

राजा :–किं चात्रभवती मया परिणीतपूर्वा।

King : And you say that his lady has already been married by me!

शकुन्तला :–(सविषादम्। आत्मगतम्।) **हिअअ, सम्पदं दे आसङ्का।** हृदय, साम्प्रतं ते आशङ्का।

Śakuntalā : (Sorrowfully; to herself) O my heart, your apprehensions are justified.

शार्ङ्गरवः :–किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञः।

Śāraṅgarava : Is it an aversion for the deed already done? Or neglect towards virtue and contempt?

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राजा :–कुतोऽयमसत्कल्पनाप्रश्नः।

King : Why this accusation without any basis.

शार्ङ्गरवः :–मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु।। 18।।

Śārṅgarava : Such fickleness of behaviour are usually observed in people intoxicated with power. (18)

राजा :–विशेषेणाधिक्षिप्तोऽस्मि।

King : You have reprimanded me well.

गौतमी :–जादे, मुहुत्तअं मा लज्ज। अबणइस्सं दाव दे ओउण्ठणं। तदो तुमं भट्ठा अहिजाणिस्सदि। (इति यथोक्तं करोति।) जाते, मुहूर्तं मा लज्जस्व। अपनेष्यामि तावत्तेऽवगुण्ठनम्। ततस्त्वां भर्त्ताभिज्ञास्यति।

Gautamī : O my child, forget your shame for a moment. I shall remove your veil for a while. Then your husband will recognise you.

राजा :–(शकुन्तलां निर्वर्ण्य। आत्मगतम्।)

इदमुपनतमेवं रूपमक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान्न वेति व्यवस्यन्।
भ्रमर इव विभाते कुन्दमन्तस्तुषारं
न च खलु परिभोक्तुं नैव शक्नोमि हातुम् ।। 19।।

King : (Looking at Śakuntalā closely; to himself)

Doubting myself whether I had already married this beauty of unblemished lustre brought near to me, or not, I feel like a bee at dawn towards a Kunda flower filled with dew, being unable to enjoy or to reject it. (19)

(इति विचारयन् स्थितः।)

(Stands reflecting)

प्रतीहारी :–अहो धम्मावेक्खिदा भट्टिणो। ईदिसं णाम सुहोवणदं रूवं देक्खिअ को अण्णो विआरेदि। अहो धर्मावेक्षिता भर्तुः। ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति।

Attendant : Oh what a virtuous mentality of his majesty.

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Who else will ponder over when such a beauty is presented before him?

शार्ङ्गरवः :–भो राजन्। किमिति जोषमास्यते।

Śārṅgarava : O King, why do you remain silent?

राजा :–भोस्तपोधनाः। चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि। तत्कथमिमामभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये।

King : O ascetics, even after much thought I could not recall the acceptanec of this noble lady. But then how can I receive her bearing evident signs of pregnancy when I have doubts about being her husband.

शकुन्तला : (अपवार्य।) अज्जस्स परिणए एव्व संदेहो। कुदो दाणिं मे दूराहिरोहिणी आसा। आर्यस्य परिणये एव सन्देहः। कुत इदानीं मे दूराधिरोहिण्याशा।
Śakuntalā : (Aside) My lord even entertains doubts over the marriage. Where is now my desire which soars high.

शार्ङ्गरवः :–मा तावत्

कृताभिमर्शामनुमन्यमानः
सुतां त्वया नाम मुनिर्विमान्यः।
मुष्टं प्रतिग्राहयता स्वमर्थं
पात्रीकृतो दस्युरिवासि येन ।। 20।।

Śāraṅgarava : Don't you say so.

The sage who approved the seduction of his daughter by you is now being insulted; it is like one who allows the stolen property to be kept by the robber as a gift. (20)

शारद्वतः :–शार्ङ्गरव, विरम त्वमिदानीं। शकुन्तले। वक्तव्यमुक्तमस्माभिः। सोऽयमत्रभवानेवमाह। दीयतामस्मै प्रत्ययप्रतिवचनम्।

Śāradvata : O Śārṅgarava, you stop now. O Śakuntalā, we have told what was entrusted to us. And here this person says so. Give him a reply so as to convince him.

शकुन्तला :–(अपवार्य।) इमं अवत्थन्तरं गदे तारिसे अणुराए किं वा सुमराबिदेण। अत्ता दाणिं मे सोअणीओ त्ति ववसिदं एदं। (प्रकाशम्।) अज्जउत्त, (इत्यर्धोक्ते।) संसइदे दाणिं परिणए ण एसो समुदाआरो। पोरव, ण जुत्तं णाम

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दे तह पुरा अस्समपदे सहावुत्ताणहिअअं इमं जणं समअपुव्वं पतारिअ ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं। इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन। आत्मेदानीं मे शोचनीय इति व्यवसितमेतत्। आर्यपुत्र। संशयित इदानीं परिणये नैष समुदाचारः। पौरव, न युक्तं नाम ते तथा पुराश्रमपदे स्वभावोत्तानहृदयमिमं जनं समयपूर्वं प्रतार्येदृशैरक्षरैः प्रत्याख्यातुम्।

Śakuntalā : (Aside) When such a change has occurred to that kind of passion of what use will it be to remind him. It has come to that I have become deplorable in this matter. (Aloud) O my lord (stopping in the middle); It is not peroper to address like this when it is under doubt. O son of Puru, it is not becoming of you to have deceived by giving a promise formerly in the hermitage, this person open hearted by nature and to reject now with such words.

राजा :–(कर्णौ पिधाय।) **शान्तं पापम्।**

व्यपदेशमाविलयितुं किमीहसे जनम् इमं च पातयितुं।
कूलङ्कषेव सिन्धुः प्रसन्नम् अम्भस् तटतरुं च ।। 21।।

King : (closing his ears) Away with the sin.

Are you trying to bring disrepute to the family or to drag me down as a stream that eats away and pulls down the trees on its banks. (21)

शकुन्तला :–होदु। जइ परमत्थदो परपरिग्गहसङ्किणा तुए एव्वं पउत्तं। ता अहिणाणेण इमिणा तुह आसङ्कं अबणइस्सं। भवतु। यदि परमार्थतः परपरिग्रहशङ्किना त्वयैवं प्रवृत्तं। तद्भिज्ञानेनानेन तवाशङ्कामपनेष्यामि।

Śakuntalā : Well. If you are really under the doubt that I am the wife of another and speaking like this then I shall remove your doubts by giving a token of recognition.

राजा :–उदारः कल्पः।

King : A worthy suggestion.

शकुन्तला :–(मुद्रास्थानं परामृश्य।) **हद्धी। अङ्गुलीअअसुण्णा मे अङ्गुली।** (इति सविषादं गौतमीम् अवेक्षते।) हा धिक्। अङ्गुलीयकशून्या मेऽङ्गुलिः।

Śakuntalā : (Touching the place of the ring) Alas! My finger is with out the ring (She looks at Gautamī sadly).

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गौतमी :–णूणं दे सक्कावदारब्भन्तरे सचीतित्थसलिलं वन्दमाणाए पब्भट्ठं अङ्गुलीअअं। नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टमङ्गुलीयकं।

Gautamī : The ring must have slipped down while you were worshipping the waters of Śacītīrtha at Śakrāvatāra.

राजा :–(सस्मितम्।) इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते।

King : (Smiling) This is what is called that women are quick-witted.

शकुन्तला :–एत्थ दाव विहिणा दंसिदं पहुन्तणं। अबरं दे कहिस्सं। अत्र तावद्विधिना दर्शितं प्रभुत्वम्। अपरं ते कथयिष्यामि।

Śakuntalā : Here the fate has shown its power. I will tell you something else.

राजा :–श्रोतव्यम् इदानीं संवृत्तम्।

King : Well, let me hear it.

शकुन्तला :–णं एक्कस्सिं दिअहे णोमालिआमण्डवे णलिणीपत्तभाअणगअं उदअं तुह हत्थे संणिहिदं आसि। नन्वेकस्मिन्दिवसे नवमालिकामण्डपे नलिनीपत्रभाजनगतमुदकं तव हस्ते सन्निहितमासीत्।

Śakuntalā : One day in the bower of Navamālikā creepers you were holding water in a bowl made of lotus leaves.

राजा :–शृणुमस् तावत्।

King : Well, I am listening.

शकुन्तला :–तक्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपोदओ उब्बट्ठिदो। तुए अअं दाव पढमं पिअउत्ति अणुअम्पिणा उबच्छन्ददो उअएण। ण उण दे अपरिचआदो हत्थब्भासं उबगदो। पच्छा तस्सिं एव्व मए गहिदे सलिले णेण किदो पणओ। तदा तुमं इत्थं पहसिदोसि। सव्वो सगन्धेसु विस्ससदि। दुवेबि एत्थ आरण्णआ त्ति। तत्क्षणं स मे पुत्रकृतको दीर्घापाङ्गो नाम मृगपोतक उपस्थितः। त्वयायं तावत्प्रथमं पिबत्वित्यनुकम्पिनोपच्छन्दित उदकेन। न पुनस्तेऽपरिचयाद्धस्ताभ्याशमुपगतः। पश्चात्तस्मिन्नेव मया गृहीते सलिलेऽनेन कृतः प्रणयः। तदा त्वमित्थं प्रहसितोऽसि। सर्वः सगन्धेषु विश्वसिति। द्वावप्यत्रारण्यकाविति।

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Śakuntalā : Then the fawn Dīrghāpaṅga whom I nurtured as my fosterson came up. You took pity on him and gave it him saying let him drink first and coaxed him. But he did not come to drink from your hand, since you were a stranger to him. Later when I held the same bowl he showed his inclination. Then you made the following remark in a jovial manner. All show confidence in their own kindred. Here both of you are bread in forests."

राजा :–एवमादिभिरात्मकार्यनिवर्तिनीनामनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः।

King : With such false words oozing nectar gallants are ensnared by women to gain their own ends.

गौतमी :–महाभाअ, ण अरुहसि एव्वं मन्तिदुं। तबोवणसंवड्ढिदो अणभिणो अअं जणो कइदवस्स। महाभाग, नार्हस्यैवं मन्त्रयितुम्। तपोवनसंवर्धितोऽनभिज्ञोयं जनः कैतवस्य।

Gautamī : O magnanimous one! It is not proper to say so. Brought up in a grove of penance she is stranger to false hood.

राजा :–तापसवृद्धे,

स्त्रीणामशिक्षितपटुत्वममानुषीषु
सन्दृश्यते किमुत याः प्रतिबोधवत्यः।
प्रागन्तरिक्षगमनात्स्वमपत्यजात-
मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ।। 22 ।।

King : O old hermit woman

Even in females of non-human classes one could find cunning ways without being instructed; far more is the case when they are endowed with reason. The cuckoos are found making other birds to nurture their own fledglings before they could soar into the sky.

शकुन्तला :–(सरोषम्।) अणज्ज, अत्तणो हिअआणुमाणेण पेक्खसि। को दाणिं अणो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूबोबमस्सः तव अणुकिदं

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पडिबदिस्सदि। अनार्य, आत्मनो हृदयानुमानेन पश्यसि। क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते।

Śakuntalā : (Angrily) O wicked man, you judge others according to your own mental standards. What other man will try to emulate your words, who are wearing a garb of virtue and who resemble a well concealed by grass.

राजा :–(आत्मगतम्।) **सन्दिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते। तथा ह्यनया–**

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने।
भेदाद्भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ।। 23।।

King : (To himself) It seems that her anger is genuine throwing my mind in doubt. And thus—

Myself being placed in a miserable state of forgetfulness and as such unable to recollect and admit the love affairs in secret, it seems that she with the bending of the curved reddish eye-brows is snapping the bow of cupid in anger. (23)

(प्रकाशं) **भद्रे, प्रथितं दुष्यन्तस्य चरितम्। तथापीदं न लक्षये।**

(Aloud) O good girl; the conduct of Duṣyanta is well known. But I could not believe this.

शकुन्तला :–सुट्ठु दाव अत्त सच्छन्दचारिणी किदम्हि। जा अहं इमस्स पुरुवंसप्पच्चएण मुहमहुणो हिअअट्ठिअविसस्स हत्थब्भासं उवगदा। (इति पटान्तेन मुखमावृत्य रोदिति।) सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि याहमस्य पुरुवंशप्रत्ययेन मुखमधोर्हृदयस्थितविषस्य हस्ताभ्याशम् उपगता।

Śakuntalā : Well. I have been reduced to a state of harlot by trusting this one of the Puru race, who spoke with honey oozing mouth while keeping poison within his heart, by putting myself into his hands. (She weeps covering her face with the end of her garment).

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शार्ङ्गरवः :–इत्थमात्मकृतमप्रतिहतं चापलं दहति।
अतः परीक्ष्य कर्तव्यं विशेषात्सङ्गतं रहः।
अज्ञातहृदयेष्वेवं वैरीभवति सौहृदं ।। 24।।

Śārṅgarava : This is how the fickleness caused by oneself burns with remorse when met with obstacle.

Therefore a union expecially in secret could be effected only after much deliberation; without knowing the heart of one the friendship often turns to enmity. (24)

राजा :–अयि भोः, किमत्रभवतीप्रत्ययादेवास्मान्संयुतदोषाक्षरैः क्षिणुथ।

King : O, Sir why do you thrash me with reproachful words just based on her own statement.

शार्ङ्गरवः :–(सासूयम्।) श्रुतं भवद्भिरधरोत्तरं।
आ जन्मनः शाठ्यमशिक्षितो य-
स्तस्याप्रमाणं वचनं जनस्य।
परातिसन्धानमधीयते यै-
र्विद्येति ते सन्तु किलाप्तवाचः ।। 25।।

Śārṅgarava : (with scorn) You have heard in a perverted manner.

The words one who has not learnt deceit from the very birth are not to be believed and the words of one who studies deceit as education is considered as worthy of trust. (25)

राजा :–भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम्। किं पुनरिमामतिसंधाय लभ्यते।

King : O spokeman of truth, we admit it for a moment. But then what am I to gain by deceiving her?

शार्ङ्गरवः :–विनिपातः।

Śārṅgarava : Downfall.

राजा :–विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम्।

King : It is unthinkable that men of Puru race seek

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dowfall.

शारद्वतः :–शार्ङ्गरव, किमुत्तरेण। अनुष्ठितो गुरोः संदेशः। प्रतिनिवर्तामहे वयम्। (राजानं प्रति।)

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ।। 26।।

Śāradvata : O Śārṅgarava! Why do you answer him. We have performed the commands of the preceptor. Let us return (To the king)

Here is your wife, desert her or accept her. It is admitted that authority over wives are absolute. (26)

गौतमी। गच्छाग्रतः।

Gautamī, lead the way. (They start)

(इति प्रस्थिताः।)

शकुन्तला :–कहं इमिणा किदवेण विप्पलद्धम्हि। तुम्हेबि मं परिदेविणिं परिच्चअघ। (इत्यनुप्रतिष्ठते।) कथमनेन कितवेन विप्रलब्धास्मि। यूयमपि मां परिदेविनीं परित्यजथ।

Śakuntalā : How have I been deceived by this deceitful person! You too forsake me! (She starts of follow).

गौतमी :–(स्थित्वा।) **वच्छ सङ्गरव। अणुगच्छदि इअंक्खु णो करुण-परिदेविणी सउन्दला। पच्चादेसपरुसे भत्तुणि किं वा मे पुत्तिआ करिस्सदि।** वत्स शार्ङ्गरव, अनुगच्छति इयं खलु नः करुणपरिदेविनी शकुन्तला। प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्री करिष्यति।

Gautamī : (Halting) Śārṅgarava my child! Śakuntalā, indeed is following us weaping piteously. When the husband is rejecting her in a ruthless manner what could my poor child do?

शार्ङ्गरवः :–(सरोषं निवृत्य।) **किं पुरोभागिनि स्वातन्त्र्यमवलम्बसे।**

Śārṅgarava : (Turning back in anger) O Wanton girl, would you resort to independence.

(शकुन्तला भीता वेपते।)

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(Śakuntalā trembles in fear)

शार्ङ्गरवः :–शकुन्तले।

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया।
अथ तु वेत्सि शुचि व्रतम् आत्मनः
पतिकुले तव दास्यमपि क्षमं ।। 27।।

Śārṅgarava : O Śakuntalā,

If the king considers you to be such then you are just that, what has the father to do with you who have disgraced your family. But if you are sure of your marriage to be pure then it will be proper for you to be even a servant in the family of your husband. (27)

तिष्ठ। साधयामो वयम्।

You ramain here. We have to go.

राजा :–भोस् तपस्विन्, किमत्रभवतीं विप्रलभसे। कुतः।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ।। 28।।

King : O ascetic, are you going to reject this lady?

The moon opens only water-lilies and the sun the lotus. The feelings of the self-controlled one are averse to the consort of others. (28)

शार्ङ्गरवः :–यदा तु पूर्ववृत्तम् अन्यसङ्गाद् विस्मृतो भवान्। तदा कथम् अधर्मभीरुः।

Śārṅgarava : When you have forgotten a previous incident on account of the union with another, how are you afraid of attending virtue.

राजा :–भवन्तम् एवात्र गुरुलाघवं पृच्छमि।

मूढः स्याम् अहमेषा वा वदेन्मिथ्येति संशये।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः।। 29।।

King : (To his priest) I would ask your reverence which is the greater or lesser evil.

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When there is the doubt whether I am under a spell or she is telling a falsehood, shall I forsake the wife or defile myself with the touch of the wife of another?

पुरोहितः :–(विचार्य) यदि तावदेवं क्रियताम्।

Priest : (Deliberating) Then you may do like this.

राजा :–अनुशास्तु मां भवान्।

King : Let your holiness instruct me.

पुरोहितः :–अत्रभवती तावदाप्रसवादस्मद्गृहे तिष्ठतु। कुत इदमुच्यत इति चेत्। त्वं साधुभिरुद्दिष्टः प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति। स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो भविष्यति अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यसि। विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव।

Priest : Let the noble lady live in my house till her delivery. If you ask me why is to so, you have been foretold by the sages that you will first beget a son who will be an emperor. If that grandson of the sage bears the mark of such a person then you may accept her and take her to the harem. On the other hand it is evident that she be sent back to the side of her father.

राजा :–यथा गुरुभ्यो रोचते।

King : As it pleases my worthy preceptor.

पुरोहितः :–वत्से, अनुगच्छ माम्।

Priest : Dear child, follow me!

शकुन्तला :–भअवदि वसुहे, देहि मे विवरं। भगवति वसुधे, देहि मे विवरम्।

(इति रुदन्ती प्रस्थिता। निष्क्रान्ता सह पुरोधसा तपस्विभिश्च।)

Śakuntalā : O goddess earth give me an opening. (She goes away shedding tears; exit with the priest and ascetics).

(राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति।)

(The king with his intellect clouded by the curse ponders over the incident of Śakuntalā).

(नेपथ्ये।)

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(Behind the curtain)

आश्चयम्।

A miracle!

राजा :-(आकर्ण्य।) **किं नु खलु स्यात्।**

King : (Listening) What shall be it?

(प्रविश्य।)

(Entering)

पुरोहितः :-(सविस्मयंम्।) **देव, अद्भुतं खलु संवृत्तम्।**

Priest : (with dismay) O king, a miracle has occurred.

राजा :-किमिव।

King : What is it?

पुरोहितः :-देव, परावृत्तेषु कण्वशिष्येषु-

सा निन्दन्ती स्वानि भाग्यानि बाला

बाहूत्क्षेपं क्रन्दितुं च प्रवृत्ता।

Priest : O King, once the disciples of Kaṇva have departed—

That poor girl cursing her fortune began to wail aloud raising her arms!

राजा :-किं च।

King : And then?

पुरोहितः :

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-

दुत्क्षिप्यैनां ज्योतिरेकं जगाम ।। 30।।

An effulgence of the shape of a female suddenly lifted her up and disappeared in the vicinity of Apsaratīrtha.

(सर्वे विस्मयं रूपयन्ति।)

(All gesticulate the feeling of wonder)

राजा :-भगवन् प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव। किं वृथा तर्केणान्विष्यते। विश्राम्यतु भवान्।

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King : O venerable sir. We have already dismissed that problem from our view. Why worry over unnecessary things. May your honour take rest.

पुरोहितः :–(विलोक्य) विजयस्व। (इति निष्क्रान्तः।)

Priest : (Observing) May you be victorious.

राजा :–वेत्रवति, पर्याकुलोऽस्मि। शयनभूमिमार्गमादेशय।

King : O Vetravatī, I feel troubled. Lead me to the bed room.

प्रतीहारीः इदो इदो देवो (इति प्रस्थितः।) इत इतो देवः।

Attendant : This way your majesty this way. (She starts)

राजा :

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयां।
बलवत्तु दूयमानं प्रत्याययतीव मां हृदयं ।। 31।।

King : Surely I am not thinking over the daughter of the sage whom I have already spurned. Never the less, my troubled conscience persuades me to believe her.

(इति निष्क्रान्ताः सर्वे।)

(Exeunt all)

।। पञ्चमोऽङ्कः।।

End of Act V

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षष्ठोऽङ्कः

ACT VI

(ततः प्रविशति नागरिकः श्यालः पश्चाद्बद्धपुरुषम् आदाय रक्षिणौ च।)

(Enter the brother-in-law of the king who is in charge of the city-police followed by two guards dragging a man with his hands bound behind his back).

रक्षिणौ :–(ताडयित्वा।) **अले कुम्भिलआ। कहेहि। कहिं तुए एशे मणिबन्धणुक्किणणामहेए लाअकीए अङ्गुलीआए शमाशादिए।** अरे कुम्भिलक, कथय कुत्र त्वयैतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितं।

Guards : (Beating) O thief tell us from where you got this ring with the name of the king engraved on it.

पुरुषः : (भीतिनाटितकेन।) **पशीदन्ते भावमिश्शे। अहके ण ईदिशकम्मकाली।** प्रसीदन्तु भावमिश्राः। अहं न ईदृशकर्मकारी।

Man : (Showing fear) Be pleased your honours. I would not do such things.

प्रथमः :–**किं खु शोहणे बम्हणेत्ति कलिअ रणा पडिग्गहे दिणे।** किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः।

First : Did you get it as a present from the king taking you to be a virtuous Brahman.

पुरुषः :–**शुणुह दाणिं। अहके शक्कावदालब्भन्तलवाशी धीवले।** शृणुतेदानीम्। अहं शक्रावताराभ्यन्तरवासी धीवरः।

Man : Listen to me I am a fisherman living near Śakrāvatāratīrtha.

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द्वितीयः :–पाडच्चला, किं अम्हेहिं जादी पुच्छिदा। पाटच्चर, किमस्माभिर्जातिः पृष्टः।

Second : Thief, did we ask you about your caste.

श्यालः :–सूअअ, कहेदु सत्वं अनुक्कमेण। मा णं अन्तरा पडिबन्धह। सूचक, कथयतु सर्वमनुक्रमेण। मैनमन्तरा प्रतिबन्धय।

Śyāla : O Sūcaka, let him tell the story in its proper order. Do not interrupt him.

उभौ :–जं आबुत्ते आणबेदि। कहेहि। यदावुत्त आज्ञापयति। कथय।

Both : As the brother-in-law commands, speak up.

पुरुषः :–अहके जालुग्गालादीहिं मच्छबन्धणोबाएहिं कुडुम्बभलणं कलेमि। अहं जालोद्गारादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि।

Man : I maintain my family with things obtained by nets and hooks used for fishing.

श्यालः :–(विहस्य।) विसुद्धो दाणिं आजीवो। विशुद्ध इदानीमाजीवः।

Śyāla : (Derisively) What a noble profession!

पुरुषः :–

शहजे किल जे विणिन्दिए ण हु दे कम्म विवज्जणीअए।
पशुमालणकम्मदालुणे अणुकम्पामिदु एव्व शोत्तिए।। 1।।
सहजं किल यद्विनिन्दितं न खलु तत्कर्म्म विवर्जनीयं।
पशुमारणकर्म्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ।।

Man : One should not neglect the occupation which is prescribed for him by birth; even the same Brahmin who cruelly slaghters the animals (for sacrifice is yet soft with pity. (1)

श्यालः :–तदो तदो। ततस्ततः।

Śyāla : And then.

पुरुषः :–एक्कश्शिं दिअशे खण्डशो लोहिअमच्छे मए कप्पिदे जाव। तश्श उदलब्भन्तले एद लदणभाशुलं अङ्गुलीअअं देक्खिअं पच्छा अहके शे विक्कआअ दंशअन्ते गहिदे भावमिश्शेहिं। मालेह वा मुञ्चेह वा। अअं शे आअमधुत्तन्ते। एकस्मिन्दिवसे खण्डशो रोहितमत्स्यो मया कल्पितो यावत्

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तस्योदराभ्यन्तर इदं रत्नभासुरमङ्गुलीयकं दृष्टम्। पश्चादहं तस्य विक्रयाय दर्शयन्गृहीतो भावमिश्रैः। मारयत वा मुञ्चत वा। अयमस्यागमवृत्तान्तः।

Man : One day I was cutting to pieces a carp. Then in its belly I found this gem-studded golden ring and tried to sell it when I got caught by your honours. You may now kill me or release me. This is the whole story about its procurement.

श्यालः :–जाणुअ, विस्सगन्धी गोहादी मच्छबन्धो एव्व णिस्संसअं। अङ्गुलीअअदंसणं से विमरिसिदव्वं। राउलं एव्व गच्छामो। रक्षिणौ। तह। गच्छ अरे गण्ठिभेदअ। जानुक, विस्रगन्धी गोधादी मत्स्यबन्ध एव निःसंशयम्। अङ्गुलीयकदर्शनमस्य विमर्ष्टव्यम्। राजकुलमेव गच्छामः।

Śyāla : O Jānuka, it is doubtless that this stinking fellow is a fisherman who eats raw flesh of alligators. But the finding of the ring by him needs consideration. Let me go to the palace itself.

रक्षिणौ :–तह। गच्छ अले गण्ठिभेदअ। तथा। गच्छ अरे ग्रन्थिभेदक।

Both the guards : Yes. O you fellow who cuts the neck proceed.

(सर्वे परिक्रामन्ति।)

(All walk around)

श्यालः :–सूचअ, इमं पुरदुवारे अप्पमत्ता पडिबालह। जाव इमं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ वदो सामणं पडिच्छिअ णिक्कमामि। सूचक, इमं पुरद्वारेऽप्रमत्तौ प्रतिपालयतं। यावदिदमङ्गुलीयकं यथागमनं भर्तुर्निवेद्य ततः शासनं प्रतीष्य निष्क्रमामि।

Śyāla : O Sūcaka. Both of you retain him carefully at the city-gate, while I report to the king how this ring was obtained, wait for his royal decision and come-back.

उभौ :–पविशदु आबुत्ते शामिपशादशश। प्रविशत्वावुत्तः स्वामिप्रसादाय।

Both : May the brother-in-law enter to obtain the favour of the king.

(इति निष्क्रान्तः श्यालः।)

(The brother-in-law exit)

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प्रथमः :–जाणुअ। चिलाअदि खु आबुत्ते। जानुक, चिरायते खल्वावुत्तः।

First : O Jānuka, the brother-in-law is getting late.

द्वितीयः :–णं अवशलोबशप्पणीआ लाआणो। नन्ववसरोपसर्पणीया राजानः।

Second : But then the kings are to be approached at their leisure.

प्रथमः :–जाणुअ, फुलन्ति मे हत्था इमश्श बज्झश्श शुमणो पिणद्धुं। (इति पुरुषं निर्दिशति।) जानुक, स्फुरतो मम हस्तावस्य बध्यस्य सुमनसः पिनद्धुम्।

First : O Jānuka, my hands throb to prepare a garland of flowers to be put on him before he is killed. (He points to the man)

पुरुषः :–ण अलुहदि भावे अकालणमालणे भविदुं। नार्हति भावोऽकारणमारणो भवितुम्।

Man : It is not proper for your honour to think of killing a man without a reason.

द्वितीयः :–(विलोक्य।) **एशे अन्हाणं शामी पत्तहत्थे लाअशाशणं पडिच्छिअ इदोमुहे देक्खीअदि। गिद्धवली भविश्शशि। शुणो मुहं वा देक्खिश्शशि।** एष नौ स्वामी पत्रहस्तो राजशासनं प्रतीक्ष्येतोमुखो दृश्यते। गृध्रबलिर्भविष्यसि, शुनो मुखं वा द्रक्ष्यसि।

Second : (Looking) Here is our master coming towards us with a written order of the king. Either you will be an oblation to the vultures or will see the face of a dog.

(प्रविश्य।)

(Entering)

श्यालः :–सूअअ, मुञ्चेदु एसो जालोअजीवी। उबबणो किल अअं अङ्गुलीअअस्स आअमो। सूचक, मुच्यतामेष जालोपजीवः। उपपन्नः किल अयमङ्गुलीयकस्य आगमः।

Śyāla : O Sūcaka, release this fisherman. What he said about the finding of the ring is true.

सूचक :–जह आबुत्ते भणादि। यथावुत्तो भणति।

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Sūcaka : As the brother-in-law commands.

द्वितीयः। एशे जमशदणं पविशिअ पडिणिवुत्ते। (इति पुरुषं परिमुक्तबन्धनं करोति।) एष यमसदनं प्रविश्य प्रतिनिवृत्तः।

Second : Here he has come back from the abode of the god of Death after entering it. (He unties the man).

पुरुषः :–(श्यालं प्रणम्य।) **भट्टा, अह कीलिशे मे आजीवे।** भर्तुः, अथ कीदृशो मे आजीवः।

Man : (Bowing to Śyāla) O master, how come I am released?

श्यालः :–एसो भट्टिणा अङ्गुलअअमुल्लसस्मिदो पसादोबि दाबिदो। (इति पुरुषायार्थं प्रयच्छति।) एष भर्त्रा अङ्गुलीयकमूल्यसम्मितः प्रसादोऽपि दापितः।

Śyāla : Here our lord has given you a present equal to the value of the ring. (Offers money to the man).

पुरुषः :–(सप्रणामं प्रतिगृह्य।) **भट्टकेण अणुग्गहिदम्हि।** भर्तः, अनुगृहीतोऽस्मि।

Man : (Accepting with a bow) O master, I am favoured.

सूचकः। :–एशे णाम अणुग्गहिदे जे शूलादो अवदालिअ हत्थिक्कन्धे पडिट्ठाबिदे। एष नामानुगृहीतो यच्छूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः।

Sūcaka : This really is the favour that your are taken down from the stake and placed on the back of an elephant.

जानुकः :–आवुत्त, पालिदोशिअं कहेदि तेण अङ्गुलीअएण भट्टिणो शम्मदेण होदध्वं। आवुत्त, पारितोषिकं कथयति तेनाङ्गुलीयकेन भर्तुः सम्मतेन भवितव्यम्।

Jānuka : O brother-in-law, tell me the reason of the happiness. That ring must be very dear to the king.

श्यालः :–ण तस्सिं महारुहं रदणं भट्टिणो बहुमदंत्ति तक्केमि। तस्स दंसणेण भट्टिणो अभिमदो जणो सुमरिदो। मुहुत्तअं पकिदिगम्भीरो वि पज्जुस्सुअमणो आसि। न तस्मिन्महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि। तस्य दर्शनेन भर्तुरभिमतो जनः स्मारितः। मुहूर्तं प्रकृतिगम्भीरोऽपि पर्य्युत्सुकनयन आसीत्।

Śyāla : I do not think it is dear to the king just because of

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the valuable gem that it is studded with. By its sight somebody dear to the master was reminded. For a while he who is naturally firm became mentally agitated as suggested by his eyes.

सूचकः :–शेविदं णाम आवुत्तेण। सेवितं नामावुत्तेन।

Sūcaka : Our master seems to have favoured the king very much.

जानुकः :–णं भणाहि। इमश्श कए मच्छिआभत्तुणोत्ति। (इति पुरुषम् असूयया पश्यति।) ननु भण। अस्य कृते मात्स्यिकभर्तुरिति।

Jānuka : Tell us; for the sake of this chief of fishermen. (He looks at the man with envy).

पुरुषः :–भट्टालके, इदो अद्धं तुम्हाणं शुमणोमुल्लं होदु। भट्टारक, इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु।

Man : Let half of this be taken as your cost of flowers.

जानुकः :–एत्तके जुज्जइ। एतावद्युज्यते।

Jānuka : That is right.

श्यालः :–धीवर, महत्तरो तुमं पिअवअस्सको दाणिं मे संवुत्तो। कादम्बरीसक्खिअं अम्हाणं पढमसोहिदं इच्छीअदि। ता सोण्डिआपणं एव्व गच्छमो। धीवर, महत्तरस्त्वं प्रियवयस्यक इदानीं मे संवृत्तः। कादम्बरीसखित्वं अस्माकं प्रथमशोभितमिष्यते। तत्शौण्डिकापणमेव गच्छामः।

Śyāla : O fisherman, now you are great; you have become my dear friend. Let us now share our friendship first over a cup of wine. Hence we shall go to a wine-shop.

(इति निष्क्रान्ताः सर्वे)

(They all go out)

प्रवेशकः।

End of the Introductory scene.

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।। ततः प्रविशत्याकाशयानेन सानुमती नामाप्सराः।।

(Then enter a celestial nymph called Sāmunatī riding an acrial car)

सानुमती :–णिव्वत्तिदं मए पज्जाअणिव्वत्तणिज्जं अच्छरातित्थसणिज्झं। जाव साहुजणस्स अभिसेअकालोत्ति संपदं इमस्स राएसिणा उदन्तं पच्चक्खीकरिस्सं। णं मेणआसम्बन्धेण सरीरभूदा दाणिं मे सउन्दला। ताए अ दुहिदुणिमित्तं आदिट्ठपुव्वन्हि (समन्तादवलोक्य।) **किं णुक्खु उदुच्छवेबि णिरुच्छवारम्भं विअ एदं राअउलं दीसइ। अत्थि मे विहवो पणिधाणेण सव्वं परिणादुं। किन्दु सहीए आदरो मए माणइदव्वो। होदु। इमाणं एव्व उज्जाणपालिआण तिरक्खरिणीपरिच्छण्णा पस्सपरिवत्तिणी भविअ उबलम्भिस्सं।** (इति नाट्येनावतीर्य स्थिता।) निर्वर्तितं मया पर्यायनिर्वर्तनीयमप्सरस्तीर्थसान्निध्यं। यावत्साधुजनस्य अभिषेककाल इति साम्प्रतमस्य राजर्षेरुदन्तं प्रत्यक्षीकरिष्यामि। ननु मेनकासम्बन्धेन शरीरभूता इदानीं मे शकुन्तला। तया च दुहितृनिमित्तम् आदिष्टपूर्वास्मि (समन्ताद् अवलोक्य) किं नु खलु ऋतूत्सवेऽपि निरुत्सवारम्भमिव एतद्राजकुलं दृश्यते। अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं। किन्तु सख्या आदरो मया मानयितव्यः। भवतु। अनयोरेव उद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्वपरिवर्तिनी भूत्वा उपलप्स्ये।

Sānumatī : I have completed my attendance at the Apsarastīrtha to be performed by turns during the time of the ablution of the pious people. Now I shall see with my own eyes. The activities of the royal sage. Śakuntalā is like my own self through my relation with Menakā. She has already told me on account of her daughter (Looking around). Why is it that even at the season of festival the royal household makes no preparation for the celebration. I have the power to visualise everything by my own meditation. But I should honour the desire of my friend. Well, I shall remain by the side of these two girls taking care of the garden remaining myself unseen by my supernatural power and find out. (She acts descending and remains as suggested).

(ततः प्रविशति चूताङ्कुरमवलोकयन्ती चेटी। अपरा च पृष्ठतस्तस्याः।)

(Then enter a maid looking at the mango blossoms and there is another behind her).

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प्रथमा :

आअम्बहरिअपण्डुर वसन्तमासस्स जीअसव्वस्स।
दिट्ठोसि चूदकोरअ उदुमङ्गलं तुमं पसाएमि।। 2।।
आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व।
दृष्टोऽसि चूतकोरक ऋतुमङ्गलं त्वां प्रसादयामि ।।

First : O you mango-blossom, a little pink and green and pale, the very essence of the life of the month of spring, and the blessing of the season, I have seen you and I shall please you. (2)

द्वितीया :–परहुदिए किं एआइणी मन्तेसि। परभृतिके किमेकाकिनी मन्त्रयसे।

Second : O Parabhṛtikā why are you murmuring alone.

प्रथमा :–महुअरिए, चूदकलिअं देक्खिअ उम्मत्तिआ परहुदिआ होदि। मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता परभृतिका भवति।

First : O Madhukarikā, it is natural for Parabhṛtikā (the koil) to become intoxicated at the sight of the mango blossom.

द्वितीया :–(सहर्षं त्वरया उपगम्य।) **कहं उबट्ठिदो महुमासो।** कथमुपस्थितो मधुमासः।

Second : (Advancing hastily, with joy) What! The spring has arrived?

प्रथमा :–महुअरिए, तव दाणिं कालो एसो मदविब्भमगोदाणं। मधुकरिके, तवेदानीं काल एष मदविभ्रमगीतानां।

First : O Madhukarikā. This is the time for you to sing with intoxication and grace.

द्वितीया :–सहि, अवलम्ब मं। जाव अग्गपादट्ठिआ भविअ चूदकलिअं गेण्हिअ कामदेवच्चणं करेमि। सखि, अवलम्बस्व मां। यावदग्रपादस्थिता भूत्वा चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि।

Second : Friend, support me while I pluck the mango-blossom standing on the tip of my toes and perform the worship of the god of love.

प्रथमा :–जइ ममबिक्खु ऋद्धं अच्चणफलस्स। यदि ममापि खल्वर्द्धमर्चनफलस्य।

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First : If only I could get half the benefit of the worship.

द्वितीया :–अकहिदेबि एदं सम्पज्जइ। जदो एक्कं एव्व णो जीविदं। दुधाठिदं सरीरं। (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति।) **अए। अप्पडिबुद्धोबि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि।** अकथितेऽपि एतत्सम्पद्यते। यत एकमेव नौ जीवितं। द्विधा स्थितं शरीरम्। अये, अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति।

Second : It goes without saying that it happens since we have only one soul though we are split up into two bodies. (Stands leaning on her friend and collects the mango-blossoms) Ah, though not yet opened the mango-blossom is fragrant as its stalk is cut.

(कपोतहस्तकं कृत्वा।)

(Joining her hands together).

तुंसि मए चूदङ्कुर दिणो कामस्स गहिदधणुअस्स।
पहिअजणजुवइलक्खो पञ्चब्भहिओ मरो होहि।। ३।।

त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनोः।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ।।

O mango blossom you have been offered by me to the god of love who has taken up his bow, you be an arrow over and above the five targetted against the females of the lovers who are on journey. (3)

(इति चूताङ्कुरं क्षिपति।)

(She throws down the mango blossoms)

(प्रविश्यपटीक्षेपेण कुपितः।)

(Entering with a hurried toss of the curtain and with anger).

कञ्चुकी :–मा तावत्। अनात्मज्ञे, देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्रकलिकाभङ्गं किमारभसे।

Chamberlain : Dont do it; O thoughtless girl, when the lord has prohibited the festival of spring why do you pluck the blossoms of the mango-tree?

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उभे :–(भीते) **पसीददु अज्जो। अग्गहीदत्थाओ अम्हे।** प्रसीदत्वार्यः। अगृहीतार्थे आवाम्।

Both (Frightened) May it please your honour. We did not know about it.

कञ्चुकी :–न किल श्रुतं युवाभ्यां यद्वासन्तिकस्तरुभिरपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च। तथाहि–

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
सन्नद्धं यदपि स्थितं कुरुवकं तत्कोरकावस्थया।
कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूणार्द्धकृष्टं शरं ।।4।।

Chamberlain : Did you not know that even the vernal trees have obeyed the command of the king as also by the birds that dwell in them. And thus—

The buds of mango trees though long appeared are yet to form their own pollen; the Kurabaka flower though ready to bloom remains in the state of a bud; the voice of the male-cuckoos though the cold season is over still falters in the throat and I doubt that even Smara being afraid suddenly retracts the arrows that are half drawn into the quiver. (4)

उभे :–णत्थि सन्देहो। महप्पहावो राएसी। नास्ति सन्देहः। महाप्रभावो राजर्षिः।

Both : There is not doubt. The royal sage indeed is of immense power.

प्रथमा :–अज्ज कदि दिअहाइं अम्हाणं मित्तावसुणा रट्ठिएण भट्टिणो पाअमूलं पेसिदाणं। इत्थं च णो पमदवणस्स पालणकम्म समप्पिदं। ता आअन्तुअदाए अस्सुदपुव्वो अन्हेहिं एसो वुत्तन्तो। आर्य, कति दिवसानि आवयोर्मित्रावसुना राष्ट्रियेण भर्तुः पादमूलं प्रेषितयोः। इत्थं च नौ प्रमदवनस्य पालनकर्म समर्पितम्। तदागन्तुकतया अश्रुतपूर्व आवाभ्यामेष वृत्तान्तः।

First : Noble sir, Only a few days back we were sent to the side of her majesty by the brother-in-law Mitrāvasu and we were entrusted with the duty of keeping the pleasure garden. Hence being strangers we have not heard about this affair.

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कञ्चुकी :–भवतु। न पुनरेवं प्रवर्तितव्यं।

Chamberlain : Well. You should not do so again.

उभे :–अज्ज, कोदूहलं णो। जइ इमिणा जणेण सोदव्वं कहेदु भवं। किंणिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो। आर्य, कौतूहलं नौ। यद्यनेन जनेन श्रोतव्यं कथयतु भवान्। किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः।

Both : Sir, we are curious. If we may know now please tell us what made the king to forbid the festival of spring.

सानुमती :–उस्सवप्पिआ खु मणुस्सा। गरुणा कारणेण होदव्वं। उत्सवप्रियाः खलु मनुष्याः। गुरुणा कारणेन भवितव्यम्।

Sānumatī : Menfolk are indeed fond of festivities. It must be due to some important reason.

कञ्चुकी :–बहुलीभूतमेतत्किं न कथ्यते। किमत्रभवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनम्।

Chamberlain : Why not I tell you when it is generally known. Did it not come to your earshot the scandal about the rejection of Śakuntalā.

उभे :–सुदं रट्ठिणो मुहादो जाव अङ्गुलीअअदंसणं। श्रुतं राष्ट्रियस्य मुखाद्यावदङ्गुलीयकदर्शनम्।

Both : We have heard from the mouth of the brother-in-law the incident up to the recovery of the ring.

कञ्चुकी :–तेन ह्यल्पं कथयितव्यं। यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया तत्रभवती रहसि शकुन्तला मोहात्प्रत्यादिष्टेति तदा प्रभृत्येव पश्चात्तापमुपगतो देवः। तथा हि

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर् न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर् विगमयत्युन्निद्र एव क्षपाः।
दाक्षिण्येन ददाति वाचम् उचिताम् अन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितम् तदा भवति च व्रीडाविलक्षश् चिरम्।। 5।।

Chamberlain : Then only very little there to add. When at the sight of the ring his majesty remembered that he had truly married Śakuntalā in secret and that he rejected her

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under delusion, from that moment he was struck with remorse. And thus—

He hates everything pleasurable, he is not attended by peoeple everyday as in former days; he spends the night by rolling in the edge of the bed keeping awake; he answers the people of the harem with suitable words out of courtesy and when he blunders in their names he remains abashed for a long time. (5)

सानुमती :–पिअं मे। प्रियं मे।

Sānumatī : This is pleasing to me!

कञ्चुकी :–अस्मात्प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः।

Chamberlain : The festival is banned due to his mental affliction.

उभे :–जुज्जइ। युज्यते।

Both : It is only proper.

(नेपथ्ये।)

(Behind the curtains)

एदु एदु भवं। एतु एतु भवान्।

This way your majesty this way.

कञ्चुकी :–(कर्णं दत्त्वा) **अये, इत एवाभिवर्तते देवः। स्वकर्मानुष्ठीयताम्।**

Chamberlain : (Listening) O the king is coming this way. May you engage in your duties.

उभे :–तह। (इति निष्क्रान्ते।) तथा।

Both : Well. (They depart)

(ततः प्रविशति पश्चात्तापसदृशवेषो राजा विदूषकः प्रतीहारी च।)

(Then enters the king in a dress indicative of his remorse along with the Vidūṣaka and attendant).

कञ्चुकी :–(राजानमवलोक्य।) **अहो सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम्। एवमुत्सुकोऽपि प्रियदर्शनो देवः। तथाहि–**

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प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत्काञ्चनमेकमेव वलयं श्वासोपरक्ताधरः।
चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ।।6।।

Chamberlain : (Looking at the king). How charming are noble personalities under all situations. Thus despite being anxious his majesty has a pleasing appearance. Thus—

Rejecting special ornaments of decoration and wearing only a golden bracelet on the left fore-arm, with his lip faded by the warm breath, having languid eyes for want of sleep caused by thought, he shines forth with his natural lustre like a magnificant diamond polished on the touch-stone scarcely observed to be emaciated. (6)

सानुमती :–(राजानं दृष्ट्वा।) **ठाणेक्खु पच्चादेसविमाणिदाबि इमस्स किदे सउन्दला किलम्मदि।** स्थाने खलु प्रत्यादेशविमानितापि अस्य कृते शकुन्तला क्लाम्यति।

Sānumatī : (Observing the King) No wonder Śakuntalā pines for him though he despised her by his rejection.

राजा :–(ध्यानमन्दं परिक्रम्य)

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तं।
अनुशयदुःखायेदं हतहृदयं सम्प्रति विबुद्धं ।।7।।

King : (Walking around slowly immersed in thought)

First though being awakened by that deer-eyed beloved this cursed heart was sleeping and now it is broad awake to feel the anguish of remorse. (7)

सानुमती :–णं ईदिसाणि तबस्सिणीए भाअहेआणि। नन्वीदृशानि तपस्विन्या भागधेयानि।

Sānumatī : This is how the fate designed the fortunes of the poor girl.

विदूषकः :–(अपवार्य।) **लङ्घिदो एसो भूओबि सउन्दलावाहिणा। ण**

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आणे। कहं चिकिच्छिदव्वो भविस्सदि त्ति। लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना। न जाने कथं चिकित्सितव्यो भविष्यतीति।

Vidūṣaka : (Turning aside) He is again aflicted by the disease called Śakuntalā. I do not know how he is to be treated.

कञ्चुकी :–(उपगम्य।) **जयतु जयतु देवः। महाराज, प्रत्यवेक्षिताः प्रमदवनभूमयः। यथाकाममध्यास्तां विनोदस्थानानि महाराजः।**

Chamberlain : (Going near) Be victorious, his majesty, be victorious. My lord I have supervised the pleasure gardens. Your majesty may occupy places giving delight.

राजा :–वेत्रवति, मद्वचनादमात्यमार्यपिशनं ब्रूहि। चिरप्रबोधान्न सम्भावितमस्माभिरद्य धर्मासनमध्यासितुं। यत्प्रत्यवेक्षितं पौरकार्यमार्येण तत्पत्रमारोप्य दीयतामिति।

King : O Vetravati, you tell the noble man Piśuna my instructions. I do not propose to preside over the office of justice since I was keeping awake for long. Whatever matter of public interest that need to be considered be brought to me by youself written down in papers.

प्रतीहारी :–जं देवो आणबेदि। (इति निष्क्रान्ता।) यद्देव आज्ञापयति।

Attendants : As your majesty commands (Exit).

राजा :–वातायन, त्वमपि स्वं नियोगमशून्यं कुरु।

King : O Vātāyana! You may carry out your duties.

कञ्चुकी :–यदाज्ञापयति देवः। (इति निष्क्रान्तः।)

Chamberlain : As you majesty commands.

विदूषकः :। किदं भवदा णिम्मच्छिअं। सम्पदं सिसिरातबच्छेअ रमणीए इमस्सिं पमदवणुद्देसे अत्ताणं रमइस्ससि। कृतं भवता निर्मक्षिकम्। सांप्रतं शिशिरातपच्छेदरमणीयेऽस्मिन्प्रमदवनोद्देशे आत्मानं रमयिष्यसि।

Vidūṣaka : You have made the place secluded. Now you may divert yourself in this location of the pleasure garden where the sun rays of the Sisira season is warded off.

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राजा :–वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः। कुतः।

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तमिदं तमसा मनः।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ।। 8।।

King : Friend, it is truly said that misfortunes occur when presented with an opportunity. For

My mind is freed from the darkness that was obstructing the memory of my love for the daughter of the sage, and at the same time the god of love, the mind-born one has fixed the arrow of mango-blossom to his bow wishing to strike me. (8)

विदूषकः :–चिट्ठ दाव। जाव इमिणा दण्डकट्ठेण कन्दप्पवाणं णासइस्सामि। (इति दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति।) तिष्ठ तावत्। यावत् अनेन दण्डकाष्ठेन कन्दर्पव्याधिं नाशयिष्यामि।

Vidūṣaka : Just wait. I shall put an end to the trouble caused by the cupid with this bludgeon. (He tries to strike down the mango blossoms with his staff).

राजा :–(सस्मितम्।) **भवतु। दृष्टं ब्रह्मवर्चसम्। सखे क्वोपविष्टः प्रियायाः किञ्चिदनुकारिणीषु लतासु दृष्टिं विलोभयामि।**

King : (Smilingly) Well, I have seen the might of Brahmin. Friend, where shall I sit to divert my eyes looking at creepers that bear some semblance of my beloved.

विदूषकः :–णं आसणपरिआरिआ चदुरिआ भवदा सन्दिट्ठा। माहवीमण्डबे इमे वेलं आदिवाहिस्सं। तहिं मे चित्तफलअगदं सहत्थलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहित्ति। नन्वासन्नपरिचारिका चतुरिका भवता सन्दिष्टा। माधवीमण्डपे इमां वेलामतिवाहयिष्ये तत्र मे चित्रफलकगतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति।

Vidūṣaka : Why your honour has just sent out the maid-in-attendance Caturikā saying that you would pass the time in the bower of the Mādhavī creeper and that she should

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being the protrait of Śakuntalā drawn by yourself on a picture board.

राजा :–ईदृशं हृदयविनोदस्थानम्। तत्तमेव मार्गमादेशय।

King : Such is the location to divert my mind. Hence show the way to the spot.

विदूषकः :– इदो इदो भवं। इतो इतो भवान्।

Vidūṣaka : Your majesty, this way, this way.

(उभौ परिक्रामतः सानुमत्यनुगच्छति।)

(Both walk around; Sānumatī also follows).

विदूषकः :–एसो मणिसिलापट्टअसणाहो माहवीमण्डबो उबहाररमणिज्जदाए णिस्संसअं साअदेण विअ णो पडिच्छदि। ता पविसिअ णिसीददु भवं। एष मणिशिलापट्टकसानाथो माधवीमण्डप उपहाररमणीयतया निःसंशयं स्वागतेन इव नौ प्रतीच्छति। तत्प्रविश्य निषीदतु भवान्।

Vidūṣaka : Here is the bower of Mādhavī creepers furnished with a marble slab doubtless awaits for our arrival welcoming as it were with the beauty of its offerings. Let your honour enter it and sit down.

(उभौ प्रवेशं कृत्वोपविष्टौ)

(Both enter and sit down).

सानुमती :–लदासंस्सिदा देक्खिस्सं दाव महीए पडिकिदिं। तदो से भत्तुणो बहुमुहं अणुराअं णिवेदइस्सं। (इति तथा कृत्वा स्थिता।) लतासंश्रिता द्रक्ष्यामि तावत्सख्याः प्रतिकृतिम्। ततोऽस्या भर्तुर्बहुमतमनुरागं निवेदयिष्यामि।

Sānumatī : Leaning on the creepers I shall see the protrait of my friend. Thereafter I shall inform her of the manifold love of her husband for her. (She remains as indicated).

राजा :–सखे सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम्। कथितवानस्मि भवते। स भवान् प्रत्यादेशवेलायां मत्समीपमुपगतो नासीत्। पूर्वमपि न त्वया कदाचित्सङ्कीर्तितं तत्रभवत्या नाम। कच्चिदहमिव विस्मृतवानसि त्वं।

King : Friend, I remember all the previous incidents relating to Śakuntalā. I had also related the same to you. You

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were not present at my side when I was rejecting her. You have never earlier reminded me even once about her name. May be you too have forgotten as in my case.

विदूषकः :–ण विसुमरामि। किन्तु सव्वं कहिअ अवसाणे उण तुए परिहासविअप्पओ एसो ण भूदत्थात्ति आचक्खिदं। मएबि मिप्पिण्डबुद्धिणा तह एव्व गहीदं। अहवा भविदव्वदा बलवदी। न विस्मरामि। किन्तु सर्वं कथयित्वा अवसाने पुनस्त्वया परिहासविजल्प एष न भूतार्थ इत्याख्यातम्। मयापि मृत्पिण्डबुद्धिना तथा एव गृहीतं। अथवा भवितव्यता बलवती।

Vidūṣaka : I did not forget it. Since after telling me every thing you told me that it was all a joke and not the truth. Dunce as I am I took it as such. Or what is destined to happen is all powerful.

सानुमती :–एव्वं णेदं। एवं न्विदम्।

Sānumatī : This is how it occurred.

राजा :–(ध्यात्वा।) सखे त्रायस्व माम्।

King : (Thinking) Friend, save me!

विदूषकः :–भो किं एदं। अणुबबणंक्खु ईदिसं तुइ। कदाचि मप्पुरिसा सोअवत्तब्बा ण होन्ति। णं पवादेबि णिक्कम्पा गिरीओ। भोः किमेतत्। अनुपपन्नं खल्वीदृशं त्वयि। कदापि सत्पुरुषा शोकवक्तव्या न भवन्ति। ननु प्रवातेऽपि निष्कम्पा गिरयः।

Vidūṣaka : Ah, what is it? This is unbecoming of you. Noble ones are never affected by sorrow. Surely mountains are unshaken in a gale.

राजा :–वयस्य निराकरणविक्लवायाः प्रियायाः समवस्थामनुस्मृत्य बलवद् अशरणोऽस्मि। सा हि–

इतः प्रत्यादेशात्स्वजनमनुगन्तुं व्यवसिता
मुहुः तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे।
पुनर्दृष्टिं वाष्पप्रसरकलुषामर्पितवती
मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम् ।। 9।।

King : Friend, thinking over the helpless condition of my

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beloved consequent on my rejection I am very much purturbed. As for her—

Rejected from here she started to follow her kins but when the disciple of the father venerable to her as her father himself asked her to stop, she cast her eyes turbid with tears towards me the cruel one and that pains me now as an arrow smeared with poison. (9)

सानुमती :–अम्हहे। ईदिसी सकज्जपरदा। इमस्स सन्दाबेण अहं रमामि। अहो। ईदृशी स्वकार्यपरता। अस्य सन्तापेनाहं रमे।

Sānumatī : Oh! What a selfishness. I enjoy at this remorse.

विदूषकः :–भो। अत्थि मे तक्को। केणबि तत्तहोदी आआसचारिणा णीदेत्ति। भोः। अस्ति मे तर्कः। केनापि तत्रभवती आकाशचारिणा नीतेति।

Vidūṣaka : I have a doubt, that some celestial being must have carried her away.

राजा :–कः पतिदेवतामन्यः परिमार्ष्टुमुत्सहेत। मेनका किल सख्यास्ते जन्मप्रतिष्ठेति श्रुतवानस्मि। तत्सहचारिणीभिः सखी ते ह्रृतेति मे ह्रृदयमाशङ्कते।

King : Who will dare to touch such an woman who considers her husband as god. I have heard that Menakā was the mother of your friend (Śakuntalā). I doubt that your friend must have been carried off by her companions.

सानुमती :–सम्मोहोक्खु विम्हअणिज्जो ण पडिबोहो। सम्मोहः खलु विस्मयनीयो न प्रतिबोधः।

Sānumatī : Infatuation is wonderful than the state of wakenness.

विदूषकः :–जइ एव्वं। अत्थिक्खु समाअमो कालेण तत्तहोदीए। यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या।

Vidūṣaka : In that case it is possoble that you will be united with her after sometime.

राजा :–कथमिव।

King : How could it be?

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विदूषकः :–णक्खु मादापिदरा भत्तुविओअदुक्खिदं दुहिदरं देक्खिदुं पारेन्ति। न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं चिरं द्रष्टुं पारयतः।

Vidūṣaka : For, mother and father would not bear the sight of their daughter afflicted by the separation from her husband.

राजा :–वयस्य।

स्वप्नो नु माया नु मतिभ्रमो नु क्लिष्टं नु तावत्फलमेव पुण्यम्।
असन्निवृत्त्यै तदतीतम् एव मनोरथा नाम तटप्रपाताः ।। 10।।

King : O friend,

Is it a dream?, an illusion of magic, or an infatuation of the mind or stock of merit after having given much fruition? It has passed away no more to return and these hopes are just like the crumblings of the banks of river. (10)

विदूषकः :–मा एव्वं। णं अङ्गुलीअअं एव्व णिदंसणं। अवस्सम्भावी अचिन्तणिज्जो समाअमो होदित्ति। मैवम्। नन्वङ्गुलीयकमेव निदर्शनमवश्यम्भाव्यचिन्तनीयः समागमो भवतीति।

Vidūṣaka : Don't you say so. The recovery of the ring itself is indicative of the reunion that is to happen without fail.

राजा :–(अङ्गुलीयकं विलोक्य।) **अये इदं तावदसुलभस्थानभ्रंशि शोचनीयम्।**

तव सुचरितमङ्गुलीय नूनं प्रतनु ममेव विभाव्यते फलेन।
अरुणनखमनोहरासु तस्याश्च्युतमसि लब्धपदं यदङ्गुलीषु ।। 11।।

King : (Looking at the ring) Ah, this one which fell down from a rare position is lamentable.

O ring, surely your merit like that of myself seems to be slender when judged by the results, for having obtained a position on her fingers with charming ruddy nais you have fallen off. (11)

सानुमती :– जइ अणहत्थगदं भवे। सच्चं एव्व सोअणिज्जं भवे। यदि अन्यहस्तगतं भवेत्। सत्यमेव शोचनीयं भवेत्।

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Sānumatī : If it had gone to any other hand truly it would have been regrettable.

विदूषकः :–भो। इअं णाम मुद्दा केण उद्देसेण तत्तहोदीए हत्थसंसग्गं पाबिदा। भोः। इयं नाममुद्रा केन उद्देशेन तत्रभवत्या हस्तसंसर्गं प्रापिता।

Vidūṣaka : O sir, this signet-ring was placed in her hands on what occasion?

सानुमती :–ममबि कोदूहलेण आआरिदो एसो। ममापि कौतूहलेन आकारित एषः।

Sānumatī : My own curiosity must have made him to ask this question.

राजा :–श्रूयताम्। तदा स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यतीति।

King : Listen. When I was setting out for my city the beloved asked with tears as to how long it will take my lord to get me the news.

विदूषकः :–तदो तदो। ततस्तः।

Vidūṣaka : And then?

राजा :–पश्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता।

एकैकमत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावदन्तम्।
तावत्प्रिये मदवरोधगृहप्रवेशं
नेता जनस्तव समीपमुपैष्यतीति ।। 12 ।।

King : After putting this ring on her fingers I replied to her—

To count the letters of my name on the ring one on each day and as you go to its end people will arrive to lead you to the door of my harem. (12)

तच्च दारुणात्मना मया मोहान्नानुष्ठितम्।

And that was not done by my cruel self due to forgetfulness.

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सानुमती:–रमणीओक्खु अवही विहिणा विसंवादिदो। रमणीय: खल्ववधिर्विधिना विसंवादित: ।

Sānumatī : It was a charming agreement, though falsified by Fate.

विदूषक: :–अध कहं धीवरकप्पिअस्स लोहिअमच्छस्स उदलब्भन्तले आसि। अथ कथं धीवरकल्पितस्य रोहितमत्स्यस्य उदराभ्यन्तरे आसीत् ।

Vidūṣaka : How did it get into the belly of the Rohita fish procured by the fisherman?

राजा :–शचीतीर्थं वन्दमानाया: सख्यास्ते हस्ताद्गङ्गास्रोतसि परिभ्रष्टं।

King : It dropped into the current of the Ganges while your friend was paying obeisance to Śacītīrtha.

विदूषक: :–जुज्जइ। युज्यते।

Vidūṣaka : Quite possible.

सानुमती :–अदो एव्व तबस्सिणीए सउन्दलाए अधम्मभीरुणो इमस्स राएसिणो परिणए सन्देहो आसि। अहवा। ईदिसो अणुराओ अहिणाणं अबेक्खदि। कहं विअ एदं। अत एवं तपस्विन्या: शकुन्तलाया अधर्म्मभीरोरस्य राजर्षे: परिणये सन्देह आसीत्। अथ वेदृशोऽनुरागोऽभिज्ञानमपेक्षते। कथमिवैतत्।

Sānumatī : That is why the king afraid of the breach of virtue doubted his marriage with poor Śakuntalā. Or does such love need a token of recognition? How is it that?

राजा :–उपालप्स्ये तावद् इदम् अङ्गुलीयकम्।

King : Let me now chide this ring.

विदूषक: :–(आत्मगतम्।) **महीदो णेण पन्था उन्मत्तआणं।** गृहीतोऽनेन पन्था उन्मत्तानाम्।

Vidūṣaka : (To himself) He has taken to the path of lunatic persons.

राजा :–

कथं नु तं बन्धुरकोमलाङ्गुलिं करं विहायासि निमग्नमम्भसि।

अथ वा।

अचेतनं नाम गुणं न लक्षयेन्मयैव कस्माद् अवधीरिता प्रिया।। 13 ।।

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King : How is it that you left that beautiful fingers to fall into the water;

But then—

An inanimate thing could not realise the merit, for why did I reject the beloved. (13)

विदूषकः :–(आत्मगतम्।) **कहं बुभुक्खाए खादिदव्वोम्हि।** कथं बुभुक्षया खादितव्योऽस्मि।

Vidūṣaka : (To himself) How is it that I feel myself eaten by hunger.

राजा :–अकारणपरित्यत्यागायमनुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन।

King : Show pity on me by giving me your sight though I had despised you without reason and as such getting worried by remorse.

(प्रविश्यापटीक्षेपेण चित्रफलकहस्ता।)

(Enter with a toss of the curtain and carying a picture-board is her hand).

चतुरिका :–इअं चित्तगदा भट्टिणी (इति चित्रफलकं दर्शयति।) इयं चित्रगता भट्टिनी।

Caturikā : Here is her ladyship drawn on the portrait. (shows the picture board).

विदूषकः :–साहुवअस्स। महुरावत्थाणदंसणिज्जो भावाणुप्पवेसो। खलदि विअ मे दिट्ठी णिणुणअप्पदेसेसु। साधु वयस्य। मधुरावस्थानदर्शनीयो भावानुप्रवेशः। स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु।

Vidūṣaka : Excellent my friend, the representation is delightful on account of the delineation of emotions. My sight seems to falter in the locations of ups and downs.

सानुमती :–अम्मो एसा राएसिणो णिउणदा। जाणे। सही अग्गदो मे वट्टदित्ति। अहो एषा राजर्षेर्निपुणता। जाने सख्यग्रतो मे वर्तत इति।

Sānumatī : Ah what a wonderful skill exhibited by the royal sage. I feel that my freind is standing before me.

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राजा :

यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा।
तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम् ।। 14।।

King : Whatever is not right in it has been corrected and improved, still her charm is only partially represented here by lines. (14)

सानुमती :–सरिसं एव्वं पच्छादाबगरुणो सिणेहस्स अणवलेवस्सअ। सदृशमेवं पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च।

Sānumatī : It is proper on the part of one who feels great remorse and the absence of pride in him.

विदूषकः :–भो दाणिं तिणि तत्तहोदीओ दीसन्ति। सव्वाओअ दंसणीआओ। कदमा एत्थ तत्तहोदी सउन्दला। भोः इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमाऽत्र तत्रभवती शकुन्तला।

Vidūṣaka : O sir, here there are there ladies to be seen. All are charming of them which one is Śakuntalā.

सानुमती :–अणभिणो क्खु ईदिसस्स रूबस्स मोहदिट्ठी अअं जणो। अनभिज्ञः खल्वीदृशस्य रूपस्य मोघदृष्टिरयं जनः।

Sānumatī : This fellow is unable to distinguish such beauty and as such his eyes are of not purpose.

राजा :–त्वं तावत्कतमां तर्कयसि।

King : Whom do you guess?

विदूषकः :–तक्केमि जा एसा सिढिलकेसबन्धणुव्वन्तकुसुमेण केसन्तेण उब्भिणस्सेअविन्दुणा वअणेण विसेसदो ओसरिआहिं बाहाहिं अवसेअसिणिद्ध-तरुणपल्लवस्स चूतअपाअबस्स पासे इसिपरिस्सन्ता विअ आलिहिदा। एसा सउन्दला। इदराओ सहीओत्ति। तर्कयामि यैषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेन उद्भिन्नस्वेदविन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामवसेकस्निग्धतरुण-पल्लवस्य चूतपादपस्य पार्श्व ईषत्परिश्रान्तैवालिखिता सा शकुन्तला। इतरे सख्याविति।

Vidūṣaka : I guess that his lady here, with her dishevelled hair from which flowers are dropping down, with sweat lining her face and with arms sunken a great deal, stands by the side of the mango tree with its tender foliage glistening

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with water just sprinkled and drawn as looking a little fatigued is Śakuntalā. The other two must be her friends.

राजा :–निपुणो भवान्। अस्त्यत्र मे भावचिह्नम्।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः।

अश्रु च कपोलपतितं दृश्यमिदं वर्णिकोच्छ्वासात् ।। 15।।

King : You are an expert. There is an indication of my emotion here.

The touch of my perspiring fingers could be noticed on the edges of drawing and the tears dropped down from my cheek could also be noticed from the loss of the colour. (15)

चतुरिके अर्द्धलिखितमेतद्विनोदस्थानम्। गच्छ। वर्तिकां तावदानय।

O Caturikā, this object of diversion is only half finished. You go and fetch my bush.

चतुरिका :–अज्ज माठव्व। अवलम्ब चित्तफलअं। जाव आअच्छमि।
आर्य माढव्य अवलम्बस्व चित्रफलकं यावदागच्छमि।

Caturikā : O Māḍhavya, hold this picture board till I return.

राजा :–अहम् एवैतद् अवलम्बे। (इति यथोक्तं करोति।)

King : I myself shall hold it (He does so).

(निष्क्रान्ता चेटी)

(Exit the maid)

राजा :–(निःश्वस्य।)

साक्षात्प्रियामुपगतामपहाय पूर्वं
चित्रार्पितां मुहुरिमां बहु मन्यमानः।
स्रोतोवहां पथि निकामजलाम् अतीत्य
जातः सखे प्रणयवान्मृगतृष्णिकायां ।। 16।।

King : As for me—

Having first repudiated my beloved when she personally came before me and thinking highly of the one drawn in a

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portrait, I have become, O my friend like one who having crossed a stream full of water longs for a mirage. (16)

विदूषकः :–(आत्मगतम्।) **एसो अत्तभवं णदिं अदिक्कमिअ मिअतिण्हिआए सङ्कन्तो** (प्रकाशम्।) **भो। अबरं किं एत्थ लिहिदव्वं।** एषोऽत्रभवान्नदीमतिक्रम्य मृगतृष्णिकां सङ्क्रान्तः भोः। अपरं किमत्र लिखितव्यम्।

Vidūṣaka : (To himself) Here, his majesty has gone to a mirage having crossed a river. (Aloud) O sir, what else is to be drawn here.

सानुमती :–जो जो पदेसो सहीए मे अहिरूबो। तं तं आलिहिदुकामो भवे। यो यः प्रदेशः सख्या मेऽभिरूपस्तं तमालिखितुकामो भवेत्।

Sānumatī : He may be interested to paint such regions as are dear to my friend.

राजा :–श्रूयताम्।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ।। 17।।

King : Listen

I have to draw a pair of swans reposing on the sand banks of the river Mālinī, and on both sides of which the sacred hills of the father of Gaurī (Himavān) with the deer seated on them; and under the tree in the branches of which the bark garments are suspended I wish to paint a doe rubbing her left eye on the horns of a black deer. (17)

विदूषकः :–(आत्मगतम्।) **जह अहं देक्खामि पूरिदव्वं णेण चित्तफलअं लम्बकुच्चाणं ताबसाणं कदम्बेहिं।** यथाहं पश्यामि। पूरयितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः।

Vidūṣaka : (To himself) As I could see he has to fill up the board with multitudes of bearded ascetics.

राजा :–वयस्य अन्यच्च। शकुन्तलायाः प्रसाधनमभिप्रेतमत्र विस्मृतमस्माभिः।

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King : Friend, there is another ornamentation of Śakuntalā is to be carried out by me.

विदूषकः :–किं विअ। किमिव।

Vidūṣaka : What can it be?

सानुमती :–वणवासस्स सोउमारस्सअ जं सरिसं भविस्सदि। वनवासस्य सौकुमारस्य च यत्सदृशं भविष्यति।

Sānumatī : It must be suited to her tenderness, her sylvan life and her modesty.

राजा :

कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम्।
न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रचितं स्तनान्तरे ।। 18।।

King : O my friend, I have not drawn the Śirīṣa flower fastened to her ear with its tendrils hanging on to her cheeks, nor has painted a necklace as tender as the rays of the autumnal moon made of the lotus-fibres in between her breasts. (18)

विदूषकः :–भो। किं णु तत्तहोदी रत्तकुवलअपल्लवसोहिणा अग्गहत्थेण मुहं ओवारिअ चइदचइदा विअ ठिदा (सावधानं निरूप्य। दृष्ट्वा।) **आ एसो दासीएपुत्तो कुसुमरसपाडच्चरो तत्तहोदीए वअणं अहिलङ्घदि महुअरो।** भोः किं नु तत्रभवती रक्तकुवलयपल्लवशोभिना अग्रहस्तेन मुखमपावार्य चकितचकिता इव स्थिता। आः एष दास्याःपुत्रःकुसुमरसपाटच्चरस्तत्रभवत्या वदनमभिलङ्घति मधुकरः।

Vidūṣaka : O King why is that the lady is seen agitated much by covering her face with the palms as red as lotus petals. (Observing closely) Ah here is that dastardly bee the pilferer of floral juice trying to reach her face.

राजा :–ननु वार्यतामेष धृष्टः।

King : Then prevent that impudent fellow.

विदूषकः :–भवं एव्व अविणीदाणं सासिदा इमस्स वारणे पहविस्सदि। भवानेव अविनीतानां शासिताऽस्य वारणे प्रभविष्यति।

Vidūṣaka : You yourself the chastiser of the immodest ones will be able to drive it away.

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राजा :–युज्यते। अयि भोः कुसुमलताप्रियातिथे। किमत्र परिपतनखेद-मनुभवसि।

एषा कुसुमनिषणा तृषितापि सती भवन्तमनुरक्ता।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति ।। 19।।

King : Well. O the dear guest of flowers and creepers, why do you suffer this trouble of hovering about her.

Here the female bee occupying a flower, though thirsty is waiting for you since she is attached to you and she does not want to drink the honey without your company. (19)

सानुमती :–अज्ज अभिजादंक्खु एसो वारिदो। अद्याभिजातं खल्वेष वारितः।

Sānumatī : Now he has been prevented in a noble manner.

विदूषकः :–पडिसिद्धाबि वामा एसा जादी। प्रतिषिद्धापि वामैषा जातिः।

Vidūṣaka : Though prevented these types are perverse.

राजा :–एवं भो न मे शासने तिष्ठसि। श्रूयतां तर्हि सम्प्रति।

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयमेव रतोत्सवेषु।
बिम्बाधरं स्पृशसि चेद्भ्रमर प्रियायास्
त्वां कारयामि कमलोदरबन्धनस्थम् ।। 20।।

King : Oh! You would not obey my order? Then listen to me, now—

O bee, if you dare to touch the bimba-like lower lip of my beloved, as captivating as an uninjured tender leaf of an young tree and drunk by me in sexual acts only with gentle care, I shall have you put in the confinement in the interior of a lotus. (20)

विदूषकः :–एव्वंति एहदण्डस्स किं ण भाइस्सदि (प्रहस्य। आत्मगतम्।) एसो दाव उम्मत्तो। अहम्पि एदस्स सङ्गेण ईदिसवअणो विअ संवुत्तो। (प्रकाशम्।) भो। चित्तंक्खु एदं। एवं तीक्ष्णदण्डस्य किं न भेष्यति एष तावदुन्मत्तः। अहमप्येतस्य सङ्गेनेदृशवर्ण इव संवृत्तः। भोः। चित्रं खलु एतत्।

Vidūṣaka : Why are you not afraid of such severe

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punishment? (Laughing to himself) He has become mad. I too have become similar due to his association (Aloud) O friend, this is only a painting.

राजा :–कथं चित्रम्।

King : What! A painting.

सानुमती :–अहम्पि दाणिं अणवगदत्था। किं उण जहलिहिदाणुभावी एसो। अहमपि इदानीम् अनवगतार्था। किं पुनर् यथालिखितानुभावी एषः।

Sānumatī : I too have just realised the truth, but then this fellow is experiencing it as depicted.

राजा :–वयस्य किमिदमनुष्ठितं पौरोभाग्यम्।

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ।। 21।।

King : Friend. Why did yo commit thus atrocity.

While I was experiencing the pleasure of her sight with my heart immersed in her thought, you have, by reviving the memory again transformed my beloved into a picture. (21)

(इति बाष्पं विहरति।)

(Sheds tears)

सानुमती :–पुव्वाबरविरोही अपुव्वो एसो विरहमग्गो। पूर्वापरविरोधी अपूर्व एष विरहमार्गः।

Sānumatī : Strange is the course of this separation betraying the inconsistency of what preceded and what followed.

राजा :–वयस्य कथमेवमविश्रान्तदुःखमनुभवामि।

प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः।
वाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ।। 22।।

King : Friend, how do I continue to be under unceasing torment.

Owing to awakening my union with her in a dream is thwarted, and the tears would not permit me to see her even in a picture. (22)

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सानुमती :–सव्वहा पमज्जिइं तुए पच्चादेमदुक्खं सउन्दलाए। सर्वथा प्रमार्जितं त्वया प्रत्यादेशदु:खं शकुन्तलाया:।

Sānumatī : You have washed away the grief of Śakuntalā owing to the repudiation in every way.

(प्रविश्य।)

(Entering)

चतुरिका :–जेदु जेदु भट्टा। वट्टिआकरण्डअं मेण्हिअ इदोमुहं पत्थिदन्हि। जयतु जयतु भर्ता। वर्तिकाकरण्डकं गृहीत्वा इतोमुखं प्रस्थितास्मि।

Caturika : Victory to your majesty. I have been returning with the box of brushes.

राजा :–किं च।

King : What then?

चतुरिका :–सो मे हत्थादो अन्तरा तरलिआदुदिआए देवीए वसुमदीए अहं एव्व अज्जउत्तस्स उबणइस्संत्ति सबलक्कारं गहिदो। स मे हस्ताद् अन्तरा तरलिकाद्वितीयया देव्या वसुमत्याहमेवार्यपुत्रस्योपनेष्यामीति सबलात्कारं गृहीत:।

Caturikā : It was snatched with force from my hand by queen Vasumatī coming along with Taralikā saying that I myself shall take it to my husband.

विदूषक :–दिट्ठिआ तुमं मुक्का। दिष्ट्या त्वं मुक्ता।

Vidūṣaka : Fortunately you were spared.

चतुरिका :–जाव देवीए विडबलग्गं उत्तरीअं तरलिआ मोचेदि। ताव मए णिव्वाहिदो अत्ता। यावद्देव्या विटपलग्नमुत्तरीयं तरलिका मोचयति तावन्मया निर्वाहित आत्मा।

Caturikā : By the time Taralikā was disentangling the upper garment of the queen stuck to the branch of a tree, I excaped myself.

राजा :–वयस्य उपस्थिता देवी बहुमानगर्विता च। भवानिमां प्रतिकृतिं रक्षतु।

King : Friend, the queen is at hand and somewhat agitated with jealousy. You may please keep safe this portrait.

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विदूषकः :–अत्ताणंत्ति भणाहि (चित्रफलकम् आदायोत्थाय च)। जइ भवं अन्तेउरकालकूडादो मुच्चीअदि। तदो मं मेहप्पडिच्छन्दे पासादे सहावेहि (इति द्रुतपदं निष्क्रान्तः।) आत्मानमिति भण (चित्रफलकमादायोत्थाय च) यदि भवानन्तःपुरकूटवागुरातो मोक्ष्यते तदा मां मेघप्रतिच्छन्दे प्रासादे शब्दाप।

Vidūṣaka : Better say, thyself (Taking the portrait and getting up) If you could ever escape from that poison of the harem, call to me at the mansion of Meghapraticchanda. (Exit with hurried steps)

सानुमती : अणसङ्कन्तहिअओबि पढमसम्भावणं अबेक्खदि। अदिसिढिल-सोहदो दाणिं एसो। अन्यसङ्क्रान्तहृदयोऽपि प्रथमसम्भावनामपेक्षते। अतिशिथिल-सौहृद इदानीमेषः।

Sānumatī : Though his affection has been transferred to another person still he respects his first love, though he is cold in his attachment.

(प्रविश्य पत्रहस्ता।)

(Entering with a letter in hand)

प्रतीहारी :–जेदु जेदु देवो। जयतु जयतु देवः।

Attendant : May your honour be victorious!

राजा :–वेत्रवति न खल्वन्तरा दृष्टा त्वया देवी।

King : Vetravatī, did you see the queen on your way?

प्रतीहारी :–अह इं। पत्तहत्थं मं देक्खिअ पडिणिउत्ता। अथ किम्। पत्रहस्तां मां दृष्ट्वा प्रतिनिवृत्ता।

Attendant : Yes, my lord; but seeing the letter in my hand she went back.

राजा :–कार्यज्ञा कार्योपरोधं मे परिहरति।

King : Being a knowledgeable person she avoids interruption of my duty.

प्रतीहारी :–देव अमच्चो विणबेदि। अत्थजादस्स गणणाबहुलदाए एक्कं एव्व पोरकव्जं अबेक्खिदं। तं देवो पत्तारूढं पच्चक्खीकरेदुत्ति। देव अमात्यो विज्ञापयति। अर्थजातस्य गणनाबहुलतया एकमेव पौरकार्यमपेक्षितं। तद्देवः पत्रारूढं प्रत्यक्षीकरोत्विति।

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Attendant : O my lord, the minister submits : "Due to the preoccupation of counting a great deal of revenue; only one public affair could be examined; and your majesty may look into the same committed to paper.

राजा :–इतः पत्रिकां दर्शय।

King : Show me the paper.

(प्रतीहार्युपनयति।)

(Attendant produces it)

राजा : (अनुवाच्य) **कथम्। समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः। अनपत्यश्च किल तपस्वी। राजगामी तस्यार्थसञ्चय इत्येतदमात्येन लिखितम्। कष्टं खल्वनपत्यता। बहुधनत्वाद्बहुपत्नीकेन तत्रभवता भवितव्यं। विचार्यताम्। यदि काचिदापन्नसत्त्वा तस्य भार्यासु स्यात्।**

King : (Reading to himself). What is it? The chief of merchants Dhanamitra, trading by the sea is killed in the wreck of his ship. The noble man is without an issue. Hence his wealth is to be attached to the state (king) This is what the minister has noted. Miserable indeed is the state of being childless. Being a very rich fellow he is likely to have several wives. Let it be enquired if any one of the wives is pregnant.

प्रतीहारी :–देव दाणिं एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वुत्तपुंसवणा जाआ से सुणीअदि। देव इदानीमेव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्य श्रूयते।

Attendant : My lord, it has been heard that his wife, the daughter of a merchant from Sāketa had her Pumsavana ceremony just celebrated.

राजा :–ननु गर्भः पित्र्यं रिक्थमर्हति। गच्छ। एवममात्यं ब्रूहि।

King : Indeed, then the child in the womb is to inherit the paternal wealth. You go tell the minister as such.

प्रतीहारी :–जं देवो आणबेदि (इति प्रस्थिता।) यद्देव आज्ञापयति।

Attendant : As our lord pleases. (She departs).

राजा :–एहि तावत्।

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King : You come here!

प्रतीहारी :–इअम्हि। इयमस्मि।

Attendant :Here I am.

राजा :–किमनेन सन्ततिरस्ति नास्तीति।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ।। 23।।

King : Why consider whether he has an issue or not!

Let if be proclaimed that whomsoever loving relative people may be separated, Duṣyanta will be that to them without the sin. (23)

प्रतीहारी :–एव्वं णाम घोसइदव्वं (निष्क्रम्य पुनः प्रविश्य।) **काले पवुट्ठं विअ अहिणन्दिदं देवस्स सासणं।** एवं नाम घोषयितव्यम्। काले प्रवृष्टमिव अभिनन्दितं देवस्य शासनम्।

Attendant : It shall be proclaimed thus! (Going and returning) The royal decree was welcomed by the people in general like a timely shower.

राजा :–(दीर्घम् उष्णं च निःश्वस्य।) **एव भोः सन्ततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने सम्पदः परमुपतिष्ठन्ति। ममाप्यन्ते पुरुवंशश्रीरकाल इवोप्तबीज भूरेवंवृत्ता।**

King : (Heaving a deep and hot sigh) O, it is thus that the family wealth one who has no issue passes on to another at his death. Such will be the state of the prosperity of the Puru race at the end of my life, like a land in which the seed is sown in an improper time.

प्रतीहारी :–पडिहदं अमङ्गलम्। प्रतिहतम् अमङ्गलम्।

Attendant : Heaven avert such a calamity.

राजा :–धिङ्मामुपस्थितश्रेयोऽवमानिनम्।

King : Fie on me who has despised the prosperity that offered itself.

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सानुमती :–असंसअं सहिं एव्वं हिअए करिअ णिन्दिदो णेण अप्पा। असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा।

Sānumatī : Surely he reproaches himself keeping in mind my own friend.

राजा :

संरोपितेऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा।
कल्पिष्यमाणा महते फलाय
वसुन्धरा काल इवोप्तबीजा ।। 24।

King : Surely I have spurned the lawful wife, the glory of my family even after my own self was implanted in her like the earth sown with the seed at the right time to produce the richest fruit. (24)

सानुमती :–अपरिच्छिणा दाणिं दे मन्ददी भविस्सदि। अपरिच्छिन्ना इदानीं ते सन्ततिर्भविष्यति।

Sānumatī : Now your line will never be interrupted.

चतुरिका :–(जनान्तिकम्।) **अए। इमिणा सत्थवाहवुत्तन्तेण द्धिउणुव्वेओ भट्टा। णं अस्सासिदुं सेहप्पडिच्छन्दादो अज्जं माठव्वं गेण्हअ आअच्छेहि।** अयि, अनेन सार्थवाहवृत्तान्तेन द्विगुणोद्वेगो भर्ता। एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यं माढव्यं गृहीत्वा आगच्छ।

Caturikā : (Aside) Friend, with the story of the merchant the remorse of our lord is doubled. Go to the Meghapraticchanda palace and bring the noble Māḍhavya to comfort him.

प्रतीहारी :–सुट्ठु भणासि (इति निष्क्रान्ता।) सुष्ठु भणसि।

Attendant : A very good idea (Exit)

राजा :–अहो दुष्यन्तस्य संशयामारूढाः पिण्डभाजः। कुतः।
अस्मात्परं वत यथाश्रुतिसम्भृतानि
को नः कुले निवपनानि नियच्छतीति।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति ।। 25।।

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King : Alas! The ancestors of Duṣyanta, the claimants of a share in the funeral offering are brought to a critical position, For—

"After him who will be there to offer us the libations prepared properly— with these thoughts my ancestors verily drink the oblation of water offered by me who has no issue, that remains after washing away the tears form their face. (25)

(इति मोहम् उपागतः।)

(He faints)

चतुरिका :–(ससम्भ्रमम् अवलोक्य।) **समस्ससदु भट्टा।** समाश्वसितु भर्ता।

Caturikā : (Looking about in haste) Take heart, my lord.

सानुमती :–**हद्धी हद्धी। सदिक्खु दीबे ववधाणदोसेण एसो अन्धआरदोसं अणुहोदि। अहं दाणिं एव्व णिव्वुदं करेमि। अहवा। सुदं मए सउन्दलं समस्सासअन्तीए महेन्दजणणीए मुहादो। जणभाओसुआ देवा एव्व तह अणुचिट्ठिस्सन्ति जह अइरेण धम्मपदिणिं भट्टा अहिणन्दिस्सदित्ति। ता जुत्तं एदं कालं पडिपालिदुं। जाव इमिणा वुत्तन्तेण पिअसहिं समस्सासेमि** (इत्युद्भ्रान्तकेन निष्क्रान्ता।) हा धिक् हा धिक्। सति खलु दीपे व्यवधानदोषेण एषो अन्धकारदोषमनुभवति। अहमिदानीमेव निर्वृतं करोमि। अथवा। श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखात्। यज्ञभागोत्सुका देवा एव तथा अनुष्ठास्यन्ति यथा अचिरेण धर्मपत्नीं भर्ता अभिनन्दिष्यतीति। तस्माद्युक्तमेतं कालं प्रतिपालयितुं। यावदनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि।

Sānumatī : Alas! Alas! Despite having the lamp he is suffering the effects of darkness by reason of the intervening screen. I shall make him happy just now. But then I have heard from the mouth of the mother of Mahendra who was consoling Śakuntalā that the gods themselves eager to obtain the share of the sacrifices would do so in such a way that before long the husband himself will welcome his chaste wife. So it is not proper to cause delay for that. I shall comfort the dear girl with this information. (Exit by flying through the sky)

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(नेपथ्ये।)

(Behind the curtain)

अब्बन्हणं अब्बन्हणं। अब्रह्मण्यम्, अब्रह्मण्यम्।

Help! help!

राजा :–(प्रत्यागतप्राणः। कर्णं दत्त्वा।) **अये, माढव्यस्येवार्त्तस्वरः। कः कोऽत्र भोः।**

King : (Coming to himself and listening) Ah, that sounds like the distressed ery of Māḍhavya. Who is there!

(प्रविश्य।)

(Entering)

प्रतीहारी :–(ससंभ्रमम्।) **परित्ताअदु देवो संसअगदं वअस्सं।** परित्रायतां देवः संशयगतं वयस्यम्।

Attendant : (Hurriedly) My the lord save the dear friend fallen into a danger.

राजा :–केनात्तगन्धो माणवकः।

King : By whom is Māṇavaka troubled.

प्रतीहारी :–अदिट्ठरूबेण केणबि सत्तेण अदिक्कमिअ मेहप्पडिच्छन्दस्स पासादस्स अम्मभूमिं आरोबिदो। अदृष्टरूपेण केनापि सत्त्वेनातिक्रम्य मेघप्रतिच्छन्दस्य प्रासादस्याग्रभूमिम् आरोपितः।

Attendant : My some unseen spirit he was over-powered and placed at the roof of the Meghapraticchanda mansion.

राजा :–(उत्थाय।) **मा तावत् ममापि सत्त्वैर् अभिभूयन्ते गृहाः। अथवा।**

अहन्यहन्यात्मन एव तावज्
ज्ञातुं प्रमादस्खलितं न शक्यं।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुम् अस्ति शक्तिः ।। 26 ।।

King : (Getting up) No! It should not be given my own residence is infested by evil spirits!

When it is impossible to know one's own falterings

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happening day by day how is it possible to realise as to who among the peole is moving by which path. (26)

(नेपथ्ये।)

(Behind the curtain)

भो वअस्स। अविहा अविहा। भो वयस्य, अविधा अविधा।

O friend, alas! alas!

राजा :–(गतिभेदेन परिक्रामन्।) **सखे, न भेतव्यं न भेतव्यम्।**

King : (Moving around with an altered gait) Friend. Fear not! Fear not!

(नेपथ्ये।)

(Behind the curtain)

(पुनस् तदेव पठित्वा।) **कहं ण भाइस्सं। एस मं को वि पच्चावणदसिरोहरं इक्खुं विअ तिण्हभङ्गं करेदि।** कथं न भेष्यामि। एष मां कोऽपि पश्चादवनतशिरोधर-मिक्षुमिव त्रिभङ्गं करोति।

(Again repeating the same) why not I fer! Here is this fellow trying to break me into three pieces violently like the bent stalk of a sugarcane.

राजा :(सदृष्टिक्षेपं) **धनुस्तावत्।**

King : (Looking about) Bring my bow!

(प्रविश्य शार्ङ्गहस्ता।)

(Entering with a bow in hand)

यवनी :–भट्टा। एदं हत्थावाबसहिदं सरासणं। भर्तः। एतद् हस्तावापसहितं शरासनम्।

Yavani : My lord, here is the bow with the arm-guard.

(राजा सशरं धनुरादत्ते।)

(King takes up the bow and arrow)

(नेपथ्ये।)

(Behind the curtain)

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एष त्वामभिनवकण्ठशोणितार्थी
शार्दूलः पशुमिव हन्मि चेष्टमानम्।
आर्त्तानां भयमपनेतुम् आत्तधन्वा
दुष्यन्तस्तव शरणं भवत्विदानीम् ।। 27।।

Here I kill you like a tiger eager for the fresh blood from the neck of a beast which is struggling. Let Duṣyanta who has taken up his bow to remove the fear of the oppressed be your refuge. (27)

राजा :–(सरोषम्।) **कथं मामेवोद्दिशति। तिष्ठ कुणपाशन। त्वमिदानीं न भविष्यसि।** (शार्ङ्गमारोप्य।) **वेत्रवति। सोपानमार्गम् आदेशय।**

King : (Angrily) What he hints at me. Stay you eater of the corpse, you shall die now (Stringing the bow) O Vetravatī, lead the way to the stairs.

प्रतीहारी :–इदो इदो देवो। इत इतो देवः।

Attendant : This way you majesty, this way!

(सर्वे सत्वरमुपसर्पन्ति।)

(All advance in haste)

राजा :–(समन्ताद्विलोक्य) **शून्यं खल्विदम्।**

King : (Looking around) There is nobody here!

(नेपथ्ये।)

(Behind the curtain)

अविहा अविहा। अहं अत्तभवन्तं पेक्खामि। तुमं मं ण पेक्खसि। विडालग्गहिदो मूसओ विअ णिरासोम्हि जीविदे संवुत्तो। अविहा अविहा। अहमत्रभवन्तं पश्यामि। त्वं मां न पश्यसि। विडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः।

Alas! Alas! I could see you but you do not see me. I have become desperate for life like a mouse caught by a cat.

राजा :–भोस्तिरस्करिणीगर्वित। मदीयमस्त्रं त्वां द्रक्ष्यति। एष तमिषुं सन्धत्ते।

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षति च द्विजं।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ।। 28।।

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King : O you who proud yourself as concealed by your power of invisibility, my weapon will find you. I am now fixing such an arrow.

(An arrow) Which will kill you that deserve death and protect the Brahmin who deserves to be saved. The swan drinks up the milk and leaves the water which has been mingled with it. (28)

(इत्यस्त्रं संधत्ते।)

(He fixes the arrow)

(ततः प्रविशति विदूषकम् उत्सृज्य मातलिः)

(Then enter Mātali leaving the Vidūṣaka)

मातलिः :–

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यतामिदं।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ।। 29।।

Mātali : Indra has marked the demons as the target of your arrows and so let your bow be drawn against them. As for the noble pleasant looks fall on the friends but not the fierce darts. (29)

राजा :–(अस्त्रम् उपसंहरन्।) **अये मातलिः। स्वागतं महेन्द्रसारथे।**

King : (Withdrawing the arrow) Ah. It is Mātalī; welcome to the charioteer of Mahendra.

(प्रविश्य)

(Entering)

विदूषकः :–अहं जेण इट्ठिपसुमारं मारिदो सो इमिणा साअदेण अहिणन्दीअदि। अहं येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते।

Vidūṣaka : By whom I have been oppressed like a sacrificial animal is now being welcomed by him with greetings.

मातलिः :–(सस्मितम्।) **आयुष्मन्, श्रूयतां यदस्मि हरिणा भवत्सकाशं प्रेषितः।**

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Mātali : (With a smile) O long-lived one! Listen to me as to why am I sent to your side by Indra.

राजा :–अवहितोऽस्मि।

King : I am all attention.

मातलिः :–अस्ति कालनेमिप्रसूतिर्दुर्जयो नाम दानवगणः।

Mātali : These is the group of demons called Durjaya the off spring of Kālanemi.

राजा :–अस्ति। श्रुतपूर्वं मया नारदात्।

King : Yes, I have heard about them from Nārada.

मातलिः :–

सख्युस्ते स किल शतक्रतोरजय्यस्
तस्य त्वं रणशिरसि स्मृतो निहन्ता।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-
स्तन्नैशं तिमिरमपाकरोति चन्द्रः ।। 30।।

Mātali : He is invincible by your friend Śatakratu and hence he has decided that you be there at the battle front to quell them. The sun is unable to remove the darkness of night but it s scattered by the moon. (30)

स भवानात्तशस्त्र एव इदानीं तमैन्द्ररथमारुह्य विजयाय प्रतिष्ठताम्।

Therefore by taking up the weapon you may please mount the chariot of Indra and set out for victory.

राजा :–अनुगृहीतोऽहमनया मघवतः सम्भावनया। अथ माढव्यं प्रति भवता किमेवं प्रत्युक्तम्।

King : I am favoured by this honour extended to me by Indra. But then why did you act thus towards Māḍhavya?

मातलिः :–तदपि कथ्यते। किञ्चिन्निमित्तादपि मनःसन्तापादायुष्मान्मया विक्लवो दृष्टः। पश्चात्कोपयितुमायुष्मन्तं तथा कृतवानस्मि। कुतः।

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणां कुरुते।
प्रायः स्वं महिमानं क्षोभात्प्रतिपद्यते हि जनः ।। 31।।

Mātali : That I will explain. I noticed that you are troubled

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by some sort of uneasiness due to mental agony. Hence to provoke your wrath I acted thus, O long lived one. For when the tinder is stirred the fire blazes forth; when provoked the serpent expands its hood. Mostly people regain their proper greatness under some provocation. (31)

राजा :–(जनान्तिकम्।) **वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा। तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यपिशुनं ब्रूहि।**

त्वन्मतिः केवला तावत्परिपालयतु प्रजाः।
अधिज्यमिदमन्यस्मिन्कर्मणि व्यापृतं धनुः ।। 32।।

इति।।

King : (Aside) Friend, I could not violate the order of the lord of heaven. Hence explaning the happenings here you convey on my behalf the instructions to Piśuna, the minister.

Let your wisdom alone secure my people from harm; this bow already stringed is engaged in a different endeavour.

विदूषकः :–जं भवं आणबेदि (इति निष्क्रान्तः।) **यद्भवानाज्ञापयति।**

Vidūṣaka : As my lord commands. (Exit)

मातलिः :–आयुष्मान्रथमारोहतु।

Mātali : May the long-lived one mount the chariot.

(राजा रथारोहणं नाटयति।)।

(The king enacts mounting the chariot)

(इति निष्क्रान्ताः सर्वे।)

(Exeunt all)

षष्ठोऽङ्कः।

End of Act VI

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सप्तमोऽङ्कः

ACT VII

(ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च।)

(Then enter the king seated is an aerial chariot and Mātali)

राजा :–मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषादनुपयुक्तमिवात्मानं समर्थये।

King : O Mātali, In spite of having performed my mission, considering the special welcome accorded to me by Indra, I think myself to have of been of very little service to him.

मातलिः :–(सस्मितम्।) आयुष्मन्, उभयम् अप्यपरितोषं समर्थये।

प्रथमोपकृतं मरुत्वतः
प्रतिपत्त्या लघु मन्यते भवान्।
गणयत्यवदानविस्मितो
भवतः सोऽपि न सत्क्रियागुणान् ।। 1।।

Mātali : (Smiling) O long-lived one, I think neither of you feels satisfied.

The service rendered by you to Indra at first is considered by you as trifling because of the benefits conferred on you by him and as for him the special honours bestowed on in you is reckoned as insignificant being filled with wonder at your heroic achievement. (1)

राजा :–मातले, मा मैवम्। स खलु मनोरथानामप्यभूमिर्विसर्जनावसरसत्कारः। मम हि दिवौकसां समक्षम् अर्द्धासनोपवेशितस्य

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अन्तर्गतप्रार्थनमन्तिकस्थं
जयन्तमुद्वीक्ष्य कृतस्मितेन।
आमृष्टवक्षोहरिचन्दनाङ्का
मन्दारमाला हरिणा पिनद्धा ।।2।।

King : O Mātali, don't you say to. The honour given by him at the time of departure is really beyond imagination. For me, made to share the half-seat with him in the presence of gods—

Casting a smile at Jayanta who was near with an inner desire for the same honour, Indra put on my neck a garland of Mandāra flowers marked with the yellow-sandal from its rubbing on his breast. (2)

मातलिः :—किमिव नामायुष्मानमरेश्वरान्नार्हति। पश्य।
सुरसखस्य हरेरुभयैः कृतं
त्रिदिवमुद्धतदानवकण्टकम्।
तव शरैरधुना नतपर्वभिः
पुरुषकेसरिणश्च पुरा नखैः ।।3।।

Mātali : But what does not the long-lived one deserve from the lord of gods. You see,

To Indra addicted to easy pleasures the heaven was made free from he thorns of the race of Danu by just two means; now with your arrows with their smooth joints and of yore by the nails of the man-lion. (3)

राजा :—अत्र खलु शतक्रतोरेव महिमा स्तुत्यः।
सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
सम्भावना गुणमवेहि तमीश्वराणां।
किंवाभविष्यदरुणस्तमसां विभेत्ता
तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ।।4।।

King : In this the prowess of Śatakratu itself is to be praised.

That the employees achieve results in their endeavours

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is due to the greatness of their masters. Could Aruṇa dispel the darkness if the thousand-rayed one had not placed him in his front.

मातलिः :—सदृशम् एवैतत् (स्तोकमन्तरमतीत्य।) आयुष्मन्, इतः पश्य नाकपृष्ठगतस्य सौभाग्यमात्मयशसः।

विच्छित्तिशेषैः सुरसुन्दरीणां
वर्णैरमी कल्पलतांशुकेषु।
सञ्चिन्त्य गीतक्षममर्थबन्धं
दिवौकसस्त्वच्चरितं लिखन्ति ।।5।।

Mātali : That is worthy of you. (Going a little distance) O long-lived one, here you see the escalation of your glory of having established all over heaven.

With the remnants of the colours of unguents already used by the celestial beauties these dwellers of heaven are writing your exploits of the vestments of heavenly trees in the form of verse fit to be sung. (5)

राजा :—मातले, असुरसम्प्रहारोत्सुकेन पूर्वेद्युर्दिवमधिरोहता न लक्षितः स्वर्गमार्गः। कतरस्मिन्मरुतां पथि वर्तामहे।

King : O Mātali, I my eagerness to fight demons we ascended the sky on the previous day and as such I could not notice the way to heaven—In which path of the winds are we now proceeding.

मातलिः :—

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मिः।
तस्य द्वितीयहरिविक्रमनिस्तमस्कं
वायोरिमं परिवहस्य वदन्ति मार्गम् ।।6।।

Mātali : They call this is the path of the wind named Parivaha which is freed from all darkeness by being the second step of Viṣṇu and which adorns the river flowing in three streams through the sky and causes the luminaries to roll in a circle diffusing their beams. (6)

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राजा :–मातले, अतः खलु सबाह्यान्तःकरणो ममान्तरात्मा प्रसीदति (रथाङ्गमवलोक्य।) मेघपदवीमवतीर्णौ स्वः।

King : O Mātali, that is why I feel that my inner soul along with external senses is feeling elated. (Looking at the wheel of the chariot) We have descended to the region of clouds.

मातलिः :–कथमवगम्यते।

Mātali : How do you know?

राजा :–

अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-
र्हरिभिरचिरभासां तेजसा चानुलिप्तैः।
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ।। 7।।

King : Your chariot indicates its movements over the clouds pregnant with water by the Cātakas flying through the intervening spaces between the spokes, by the horses shining in the flashes of lightnings and by the dew drops lining the rims of its wheels. (7)

मातलिः :–क्षणादायुष्मान्स्वाधिकारभूमौ वर्तिष्यते।

Mātali : In a few moments the long-lived one will be in the land under his rule.

राजा :–(अधोऽवलोक्य।) वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः। तथाहि–

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः।
सन्तानात्तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वम् आनीयते ।। 8।।

King : (Looking down) By reason of the quick descent the world of humans present a wonderful sight. For—

The earth seems to descent from the summit of mountains that emerge upwards, with their trunks becoming clear the trees no longer appear to be enveloped in their foliage, the

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rivers with their streams remained invisible due to the narrowness become visible from the expansion of waters and it seems that somebody is holding up the earth to my proximity. (8)

मातलिः :—साधु दृष्टम्। (सबहुमानमवलोक्य।) **अहो, उदाररमणीया पृथिवी।**

Mātali : You have noticed well. (Looking at with respect) Ah, how grand and noble is the earth.

राजा :—मातले, कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी सांध्य इव मेघपरिघः सानुमानालोक्यते।

King : O Mātali, which is that summit of mountain seen yonder, dipping into the eastern and western sea, appearing like the evening cloud dripping with liquid gold.

मातलिः :—आयुष्मन्, एष खलु हेमकूटो नाम किम्पुरुषपर्वतस्तपः-संसिद्धिक्षेत्रम्। पश्य।

स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः
सुरासुरगुरुः सोऽत्र सपत्नीकस्तपस्यति ।। 9।।

Mātali : O long-lived one! It is that mountain of Kimpuruṣas called Hemakūṭa where one attains the powers of penance, See—

The Prajāpati, (Kāśyapa) who was born from Svāyambhuva Marici, the father of gods, is practising penance here along with his wife. (9)

राजा :—तेन ह्यनतिक्रमणीयानि श्रेयांसि। प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि।

King : Then good fortunes must not be passed over. I would like to proceed after circumambulating the holy sage.

मातलिः :—प्रथमः कल्पः।

Mātali : An excellent idea.

(नाट्येनावतीर्णौ।)

(Both enact descent)

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राजा :–(सविस्मयम्।)

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः।
अभूतलस्पर्शतया निरुद्धत-
स्तवावतीर्णोऽपि रथो न लक्ष्यते ।। 10।।

King : (With wonder)

The rims of the chariot do not produce sounds; there is no dust raised, since it is not touching the ground there is no feeling of the landing of the chariot though it has actually descended. (10)

मातलिः :–एतावानेव शतक्रतोरायुष्मतश्च विशेषः।

Mātali : That is all the difference between Indra and you the long-lived one.

राजा :–मातले, कतमस्मिन्प्रदेशे मारीचाश्रमः।

King : O Mātali, in which region is the hermitage of Mārici?

मातलिः :–(हस्तेन दर्शयन्)

वल्मीकार्द्धनिमग्नमूर्त्तिरुरसा सन्दष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ।। 11।।

Mātali : (Pointing out with his hand)

There stands the sage facing the orb of the sun like an immovble pillar, covered all over by an ant-hill, with his breast encircled by the slough of a serpent, neck very much suppressed by the dry foliages of old creepers, and wearing matted locks hanging down to the shoulders and which is filled with the nests of birds. (11)

राजा :–नमस्ते कष्टतपसे।

King : I bow to the one performing the severe penance.

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मातलिः :–(संयतप्रग्रहं रथं कृत्वा।) **महाराज, एतावदितिपरिवर्धित-मन्दारवृक्षं प्रजापतेराश्रमं प्रविष्टौ स्वः।**

Mātali : (Drawing the reins of the chariot). O your majesty, here we have arrived at the hermitage of Prajāpati in which the Mandāra trees are nurtured by Aditi.

राजा :–**स्वर्गादधिकतरं निर्वृतिस्थानम्। अमृतह्रदमिवावगाढोऽस्मि।**

King : It is a better place of delight than the heavens. I have immersed into it as in a pool of nectar.

मातलिः :–(रथं स्थापयित्वा।) **अवतरत्वायुष्मान्।**

Mātali : (Stopping the chariot) Let the long-lived one descent.

राजा :–(अवतीर्य।) **मातले, भवान्कथमिदानीम्।**

King : (Getting down) O Mātali, what about you?

मातलिः :–**संयन्त्रितो मया रथः। वयमप्यवतरामः** (तथा कृत्वा।) **इत आयुष्मन्।** (परिक्रम्य।) **दृश्यन्तामत्रभवतामृषीणां तपोवनभूमयः।**

Mātali : I have stopped the chariot. Let us descent. (Doing as indicated) This way, O long-lived one. (Walking around) Behold the penance grove of the noble sage.

राजा :–**ननु विस्मयादवलोकयामि।**

प्राणानाम् अनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ।। 12।।

King : I shall see with a feeling of wonder.

In this forest of Kalpa trees they sustain the life breath by air; in yellow waters mingled with the pollen of golden lotuses they perform the ablutions for religious vows; they practise meditation occupying slabs of gems and abstinence in the presence of celestial nymphs; in fact they do the penance in a place which other sages seek to obtain by austerities. (12)

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मातलिः :—उत्सर्पिणी खलु महतां प्रार्थना। (परिक्रम्य आकाशे।) अये वृद्धशाकल्य, किमनुतिष्ठति भगवान्मारीचः। किं ब्रवीषि। दाक्षायण्या पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयतीति।

Mātali : The aspirations of the great ever mount upwards. (Walking about; in the air) O Vṛddhaśākalya, what keeps holy sage Mārīca occupied? What do you say? Being questioned by Dākṣāyaṇī he is giving instructions on the virtues of a chaste wife to her in company with the wives of the great sages?"

राजा :—(कर्णं दत्त्वा।) अये, प्रतिपाल्यावसराः खलु मुनयः।

King : (Listening) Ah, we must await the leisure for announcing the arrival.

मातलिः :—(राजानमवलोक्य।) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्, यावत्त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि।

Mātali : (Looking at the king) Let you the long-lived one occupy the shade of the Aśoka tree, and by the time I may find out the opportune moment to announce your visit to the father of Indra.

राजा :—यथा भवान्मन्यते। (इति स्थितः।)

King : As your honour thinks. (Stands).

मातलिः :—आयुष्मन्, साधयाम्यहम्। (इति निष्क्रान्तः।)

Mātali : O long-lived one, I shall depart. (Exit)

राजा :—(निमित्तं सूचयित्वा।)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा।
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ।। 13 ।।

King : (Indicating an omen)

I do not hope to attain my desire, O my arm why do you throb vainly. The good fortune that had already been neglected, surely causes pain. (13)

(नेपथ्ये।)

(Behind the curtain)

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मा खु चाबलं करेहि। कहं गदो एव्व अत्तणो पकिदिं। मा खलु चापलं कुरु। कथं गत एवात्मनः प्रकृतिम्।

Do not be wicked. What you have already gone back to your nature !

राजा :–(कर्णं दत्त्वा।) **अभूमिरियमविनयस्य। को नु खल्वेष निषिध्यते।।** (शब्दानुसारेणावलोक्य। सविस्मयम्।) **अये, को नु खल्वयमनुबध्यमान-स्तपस्विनीभ्यामबालसत्त्वो बालः।**

अर्द्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम्।
प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ।। 14।।

King : (Listening) This is not the place for any rudeness. Who is it being rebuked. (Looking in the direction of the sound; with dismay) Who is this boy closely followed by two female ascetics, exhibiting not the strength of a mere child?

He drags away by force for sport, the whelp of a lion which has only half-sucked the breasts of the mother and has its manes ruffled by his pullings. (14)

(ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः।)

(Then enter a boy acting as described and two female ascetics).

बालः :–जिम्भ सिङ्घ। दन्ताइं दे गणइस्सं। जृम्भस्व सिंह, दन्ताँस्ते गणयिष्ये।

Boy : Open your mouth, O lion, let me count your teeth.

प्रथमा :–अविणीद। किं णो अपच्चणिव्विसेसाणि सत्ताणि विप्पअरेसि। हनत वड्ढइ दे संरम्भो। ठाणेक्खु इसिजणेण सव्वदमणो त्ति किदणामहेओ सि। अविनीत। किं नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि। हन्त वर्धते ते संरम्भः। स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि।

First : Impudent boy, why do you torment the animals nurtured by us as our own off-spring. Ha! you are getting wilder. It is only proper that the sages have given you the name Sarvadamana.

राजा :–किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः। नूनमनपत्यता मां वत्सलयति।

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King : Why is it that my mind is attached to this boy as in own son. Surely my childlessness makes me soft-hearted.

द्वितीया :–एसा क्खु केसरिणी तुमं लङ्घेदि। जइ से पुत्तअं ण मुञ्चेसि। एषा खलु केसरिणी त्वां लङ्घयति यदि अस्याः पुत्रकं न मुञ्चसि।

Second : Here is the lioness which would attack you if you do not release her whelp.

बालः :–(सस्मितम्।) **अम्हहे, बलिअं क्खु भीदो म्हि।** (इत्यधरं दर्शयति।) अहो, बलीयः खलु भीतोऽस्मि।

Boy : (Smiling) Oh! I have been dreadfully scared! (Points his lower lip)

राजा :

महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे।
स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः ।। 15।।

King : This boy seems to me as the seed of some great valorous person and looks like a spark of fire waiting for fuel to blaze forth. (15)

प्रथमा :–वच्छ, एद बालमिइन्दअं मुञ्च। अवरं दे कीलणअं दाइस्सं। वत्स, एतं बालमृगेन्द्रं मुञ्च। अपरं ते क्रीडनकं दास्यामि।

First : Child; Leave off this young lion. I shall give you some other play thing.

बालः :–कहिं। देहि णं। (इति हस्तं प्रसारयति।) कुत्र। देह्येतत्।

Boy : Where is it? Give it me! (Extends his hand)

राजा :–कथं चक्रवर्तिलक्षणम् अप्यनेन धार्यते। तथा ह्यस्य

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः।
अलक्ष्यपत्रान्तरमिद्धरागया
नवोषसा भिन्नमिवैकपङ्कजम् ।। 16।।

King : What he bears the marks of an emperor. And thus—

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Hands extended in eagerness towards an object of great attraction show the fingers connected by a web, like a single lotus the interspaces of whose petals remaining unnoticed and blown open by the early dawn with its reddish halo. (16)

द्वितीया :–सुव्वदे, ण सक्को एसो वाआमेत्तेण विरमाविदुं। गच्छ तुमं। ममकेरए उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णचित्तिदो मित्तिआमोरओ चिट्ठदि। तं से उवहर। सुव्रते, न शक्य एष वाचामात्रेण विरमयितुं। गच्छ त्वम्। मदीय उटजे मार्कण्डेयस्य ऋषिकुमारस्य वर्णचित्रितो मृत्तिकामयूरस्तिष्ठति। तमस्योपहर।

Second : O Suvratā! It is not possible to control him with just words. You go. In my hermitage there is the coloured peacock of clay of the hermit boy of Mārkaṇḍeya, which you may give to him.

प्रथमा :–तह। (इति निष्क्रान्ता।) तथा।

First : As you say. (Exit)

बालः :–इमिणा एव्व दाव कीलिस्सं। (इति तापसीं विलोक्य हसति।) अनेनैव तावत्क्रीडिष्यामि।

Boy : I shall play with this (Looks at the hermit-woman and laughs)

राजा :–स्पृहयामि खलु दुर्ललितायास्मै।

आलक्ष्यदन्तमुकुलाननिमित्तहासैर्
अव्यक्तवर्णरमणीयवचःप्रवृत्तीन्।
अङ्काश्रयप्रणयिनस्तनयान्वहन्तो
धन्यास् तदङ्गरजसा मलिनीभवन्ति ।। 17।।

King : I am infatuated with this impudent boy!

Blessed indeed are those who carry their sons that fondly seek their laps, with bud-like teeth that are visible through their unprovoked smiles, lisping their charming inarticulate prattle, are soiled by the dust of their limbs. (17)

तापसी :–होदु। ण मं अअं गणेदि। (पार्श्वम् अवलोकयति।) **को एत्थ इसिकुमाराणं।** (राजानम् अवलोक्य।) **भद्दमुह। एहि दाव। मोएहि इमिणा दुम्मोअहत्थग्गाहेण डिम्भलीलाए बाहीअमाणं बालमिइन्दअं।** भवतु। न मामयं

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गणयति कोऽत्र ऋषिकुमाराणाम्। भद्रमुख, एहि तावत्। मोचयानेन दुर्मोकहस्तग्रहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रकम्।

Hermit-woman : Well, he does not mind me. (Looks towards the side) Which one of the hermit boys is here. (Seeing the king) Come you gentle one, release this lion cub being tormented in childish sport by this clench-fisted grasp of the child difficult to be disengaged.

राजा :–(उपगम्य। सस्मितं) **अयि भो महर्षिपुत्र।**

एवम् आश्रमविरुद्धवृत्तिना
संयमः किमिति जन्मनस् त्वया।
सत्त्वसंश्रयसुखोऽपि दूष्यते
कृष्णसर्पशिशुनेव चन्दनं ।। 18।।

King : (Approaching; smilingly) O son of a great sage!

Why is it that you are spoiling the virtue of forbearance which delights in the protection of beasts right from your very birth by acting in such a way opposed to the hermitage like the sandal tree by the young one of a black-serpent. (18)

तापसी :–**भद्दमुह, ण क्खु अअं इसिकुमारओ।** भद्रमुख, न खल्वयं ऋषिकुमारः।

Hermit-woman : Noble sir, he is not the son of a hermit.

राजा :–**आकारसदृशं चेष्टितम् एवास्य कथयति। स्थानप्रत्ययात् तु वयम् एवंतर्किणः।** (यथाभ्यर्थितमनुतिष्ठन्बालस्पर्शमुपलभ्य। आत्मगतम्।)

अनेन कस्यापि कुलाङ्कुरेण
स्पृष्टस्य गात्रेषु सुखं ममैवम्।
कां निर्वृतिं चेतसि तस्य कुर्या-
द्यस्यायमङ्गात्कृतिनः प्ररूढः ।। 19।।

King : His actions befitting his appearance bespeak it. I thought like that because of the consideration of locality (Acting as requested and feeling the touch of the boy to himself)

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By the touch of this boy, the scion of somebody gives much delight to my body, but then what kind of rapture will arise in the heart of that meritorious man from whose lap he sprang. (19)

तापसी :–(उभौ निर्वर्ण्य।) **अच्छरिअं अच्छरिअं।** आश्चर्यमाश्चर्यम्।

Hermit-woman : (Observing both) Oh wonderful.

राजा :–आर्ये, किमिव।

King : What is it, O holy-woman.

तापसी :–इमस्स बालअरूबस्स दे वि संवादिणी आकिदि त्ति विम्हाबिदम्हि। अपरिइदस्स वि दे अप्पडिलोमो संवृत्तो त्ति। अस्य बालकस्य तेऽपि संवादिन्याकृतिरिति विस्मापितास्मि। अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति।

Hermit-woman : This boy and yourself possess much resemblance and I am astonished by it. Though you are a stranger he is quite at ease with you.

राजा :–(बालम् उपलालयन्)। **न चेन्मुनिकुमारोऽयम् अथ कोऽस्य व्यपदेशः।**

King : (Fondling the boy) It he is not the son of a hermit, then what is his family.

तापसी :–पुरुवंसो। पुरुवंशः।

Hermit-woman : The family of Puru.

राजा :–(आत्मगतम्।) **कथमेकान्वयो मम। अतः खलु मदनुकारिणमेन-मत्रभवती मन्यते। अस्त्येतत्पौरवाणामन्त्यं कुलव्रतम्।**

भवनेषु रसाधिकेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासं।
नियतैकपतिव्रतानि पश्चात्
तरुमूलानि गृहीभवन्ति तेषां ।। 20।।

King : (To himself) why he belongs to the same family as mine? That is why this lady thinks there is some resemblance. But then there is this final vow to the descendants of Puru.

They who live at first in houses abounding in pleasurable

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things for the protection of the earth later resort to the roots of trees for residence where the one vow of celibacy is practised with their chaste wife. (20)

(प्रकाशम्।) **न पुनर् आत्मगत्या मानुषाणाम् एष विषयः।**

(Aloud) But this region is not accessible to mortals by their own power.

तापसी :–जह भद्दमुहो भणादि। अच्छरासम्बन्धेण इमस्स जणणी एत्थ देवगुरुणो तबोवणे पसूदा। यथा भद्रमुखो भणति। अप्सरःसम्बन्धेन अस्य जनन्यत्र देवगुरोस्तपोवने प्रसूता।

Hermit-woman : As your honour says his mother gave birth to him here in the penance grove of the father of gods because of her relationship to a nymph.

राजा :–(अपवार्य) **हन्त द्वितीयमिदमाशाजननम्।** (प्रकाशम्।) **अथ सा तत्र भवती किमाख्यस्य राजर्षेः पत्नी।**

King : (Aside) Ah! This is a second ground of hope (Aloud) And that noble lady is the wife of which royal sage by name.

तापसी :–को तस्स धम्मदारपरिच्चाइणो णाम सङ्कीतिदुं चिन्तिस्सदि। कस्तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्तयिष्यति।

Hermit-woman : Who would think of pronouncing the name of that fellow who has rejected his lawful wife?

राजा :–(स्वगतम्।) **इयं खलु कथा मामेव लक्ष्यीकरोति। यदि तावदस्य शिशोर्मातरं नामतः पृच्छामि। अथवानार्यः परदारव्यवहारः।**

King : (To himself) This statement surely has reference only to myself. Shall I ask the name of the mother of the boy? Or it is against good manners to enquire about the wife of another man.

(प्रविश्य मृन्मयूरहस्ता।)

(Entering with the clay-peacock in her hand)

तापसी :–सव्वदमण, सउन्दलावण्णं पेक्ख। सर्वदमन, शकुन्तलावण्यं प्रेक्षस्व।

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Hermit-woman : O Sarvadamana, look at the Śakunta-loveliness.

बालः :–(सदृष्टिक्षेपम्।) **कहिं वा मे अम्बा।** कुत्र वा मम माता।

Boy : (Looking about) Where is my mother?

उभे :–णामसारिस्सेण वञ्चिदो माउवच्छलो। नामसादृश्येन वञ्चितो मातृवत्सलः।

Both : This mother-monger is deceived by the similarity of the sound with her name.

द्वितीया :–वच्छ, इमस्स मित्तिआमोरअस्स रम्मत्तणं देक्ख त्ति भणिदो सि। वत्स, अस्य मृत्तिकामयूरकस्य रम्यत्वं पश्येति भणितोऽसि।

Second : Boy you have been told to see the beauty of the clay peacock.

राजा :–(आत्मगतम्।) **किंवा शकुन्तलेत्यस्य मातुराख्या। सन्ति पुनर्नामधेयसादृश्यानि। अपि मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पते।**

King : (To himself) Whats is it possible that Śakuntalā is the name of his mother. But then there are semblances in names. Would it be possible that the mention of the mere name may cause disappointment for me like a mirage?

बालः :–अज्जए, रोअदि मे एसो भद्दमोरओ। (इति क्रीडनकमादत्ते।) मातः, रोचते मे एष भद्रमयूरः।

Boy : Mother, I like this charming peacock. (He takes up the plaything).

प्रथमा :–(विलोक्य। सोद्वेगम्।) **अम्हहे, रक्खाकरण्डअं से मणिबन्धे ण दीसदि।** अहो, रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते।

First : (Looking, with alarm) Alas! The amulet is not to be seen on his wrist.

राजा :–अलमलमावेगेन। नन्विदमस्य सिंहशावविमर्दात्परिभ्रष्टम्। (इत्यादातुमिच्छति।)

King : Do not get alarmed. Here it is fallen from his struggling with the cub ot the lion. (Tries to take it up).

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उभे :–मा क्खु एदं अविलम्बिअ। कहं गहिदं णेण। (इति विस्मयादुरो-निहितहस्ते परस्परमवलोकयतः।) मा खल्विदमवलम्ब्य। कथं गृहीतमनेन।

Both : Don't take it. Ho, he has already taken it (They lay their hands on their bosom and look at each other in surprise).

राजा :–किमर्थं प्रतिषिद्धाः स्मः।

King : Why did you prevent me?

प्रथमा :–सुणादु महाराओ। एसा अबराजिदा णाम ओसही इमस्स जादकम्मसमए भअवदा मारीएण दिणा। एदं किल मादापिदरो अप्पाणं च वज्जिअ अबरो भूमिपडिदं ण गेण्हादि। श्रृणोतु महाराजः। एषापराजिता नाम औषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता। एतां किल मातापितरावात्मानं च वर्जयित्वापरो भूमिपतितां न गृह्णाति।

First : Listen your majesty! This is a herb called Aparājitā which was put on him by Mārīca at the time of his birth-rites. It is said that if it falls to the earth no one but the parents or the boy himself may touch it.

राजा :–अथ गृह्णाति।

King : And suppose some one else takes it?

प्रथमा :–तदो तं सप्पो भविअ दंसइ। ततस्तं सर्पो भूत्वा दशति।

First : Then it will transform into a serpent and bite him.

राजा :–भवतीभ्यां कदाचिदस्याः प्रत्यक्षीकृता विक्रिया।

King : Did you ever personally see this transformation.

उभे :–अणेअसो। अनेकशः।

Both : Several time.

राजा :–(सहर्षम्। आत्मगतम्।) **कथमिव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि।** (इति बालं परिष्वजते।)

King : (With joy to himself) Why not I welcome my hope fulfilled at last? (Hugs the boy)

द्वितीया :–सुव्वदे, एहि। इमं वुत्तन्तं णिअमव्वाबुडाए सउन्दलाए निवेदेम्ह। सुव्रते, एहि। इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः।

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Second : O Suvratā, come on. Let us inform this incident to Śakuntalā engaged in the observance of her vows.

(इति निष्क्रान्ते।)

(Exeunt).

बालः :–मुञ्च मं। जाव अम्बाए सआमं गमिस्सं। मुञ्च माम्। यावन्मातुः सकाशं गमिष्यामि।

Boy : Release me! I want to go to my mother.

राजा :–पुत्रक, मया सहैव मातरमभिनन्दिष्यसि।

King : My child, you shall go with me to greet your mother.

बालः :–मम क्खु तादो दुस्सन्दो। ण तुमं। मम खलु तातो दुष्यन्तः। न त्वम्।

Boy : My father is Duṣyanta. Not you!

राजा :–(सस्मितम्) **एष विवाद एव प्रत्याययति।**

King (Smiling) Even this protest convinces me.

(ततः प्रविशत्येकवेणीधरा शकुन्तला।)

(Enter Śakuntalā wearing her hair twisted into a single braid)

शकुन्तला :–विआरकालेबि पकिदित्थं सव्वदमणस्स ओसहिं सुणिअ ण मे आसा आसि अत्तणो भाअहेएसु। अहवा जह माणुमदीए आचक्खिदं। तह सम्भावीअदि एदं। विकारकालेऽपि प्रकृतिस्थां सर्व्वदमनस्यौषधिं श्रुत्वा न मे आशासीदात्मनो भागधेयेषु। अथवा यथा सानुमत्याख्यातं तथा सम्भाव्यते एतत्।

Śakuntalā : Even when I heard that the amulet of Sarvadamana remained in its natural form when it ought to have changed I did not cherish hope in my fortunes. Or as told by Sānumatī this is quite possible.

राजा :–(शकुन्तलां विलोक्य।) **अये। सेयमत्रभवती शकुन्तला। यैषा**

वसने परिधूसरे वसाना

नियमक्षाममुखी धृतैकवेणिः।

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अतिनिष्करुणस्य शुद्धशीला
मम दीर्घं विरहव्रतं बिभर्ति ।। 21 ।।

King : (Looking at Śakuntalā) Ah! Here is the lady Śakuntalā. She—

Wearing a pair of dark-grey garments, emaciated owing to her vows, bearing the hair in a single braid and of noble qualities is undergoing a long period separation from me who have been exceedingly cruel to her. (21)

शकुन्तला :–(पश्चात्तापविवर्णं राजानं दृष्ट्वा।) **ण क्खु अज्जउत्तो विअ। तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि।** न खल्वार्यपुत्र इव। ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति।

Śakuntalā : (Seeing the king pale with remorse) He does not look like my husband! Then who is this one polluting my boy protected by an auspicious amulet with the contact of his limbs.

बालः :–(मातरमुपेत्य।) **अज्जए, एसो कोवि पुरिसो मं पुत्तेत्ति आलिङ्गदि।** मातः, एष कोऽपि पुरुषो मां पुत्र इत्यालिङ्गति।

Boy : (Reaching the mother) O mother, here is a man who embraces me calling me his own son.

राजा :–**प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम्। यदाहमिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि।**

King : Beloved, even the cruelty, I showed to you have become favourable since I find that you have recognised me.

शकुन्तला :–(आत्मगतम्।) **हिअअ, समस्सस समस्सस। परिच्चत्तमच्छरेण अणुअम्पिदम्हि देव्वेण। अज्जउत्तोक्खु एसो।** हृदय, समाश्वसिहि समाश्वसिहि। परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन। आर्यपुत्रः खल्वेषः।

Śakuntalā : (To herself) O my heart, be comforted! be comforted. Fate has given away his envy and has shown compassion. This indeed is my husband.

राजा :–**प्रिये।**

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स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि।
उपरागान्ते शशिनः समुपगता रोहिणी योगम् ।। 22।।

King : O beloved.

O lovely faced one, by the kindness of fate you are standing before me face to face once the delusion is dispelled by recollection. The star Rohiṇī is again united with the moon at the end of the eclipse. (22)

शकुन्तला :–जेदु जेदु अज्जउत्तो (इत्यर्द्धोक्ते बाष्पकण्ठी विरमति।) जयतु जयत्वार्यपुत्रः।

Śakuntalā : May my lord be victorious (she stops when this is half said owing to choking of her voice).

राजा :–सुन्दरि,

बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया।
यत्ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम् ।। 23।।

King : O my beauty!

Though prevented by the choking tears your words have brought victory to me, for I could visualise your unadorned face with its pale lips. (23)

बालः :–अज्जुए, को एसो। मातः, क एषः।

Boy : Mother, who is this man!

शकुन्तला :–वच्छ, दे भाअहेआइं पुच्छेहि। वत्स, ते भागधेयानि पृच्छ।

Śakuntalā : Darling ask your fortune.

राजा :–(शकुन्तलायाः पादयोः प्रणिपत्य।)

सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः सम्मोहो मे तदा बलवानभूत्।
प्रबलतमसामेवम्प्रायाः शुभेषु हि वृत्तयः
स्त्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ।। 24।।

King : (Falling as the feet of Śakuntalā)

O fair one! Let the unpleasant feeling caused by the repudiation be discarded from your heart, for at that time

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my mind was under a strong spell of delusion; those who are possessed of mental darkness act like this even in auspicious matters. A blind man shakes off even a garland put on his head mistaking it for a snake. (24)

शकुन्तला :–उट्ठेदु अज्जउत्तो। णूणं मे सुअरिअप्पडिबन्धअं पुराकिदं तेसु दिअहेसु परिणाममुहं आसि। जेण साणुक्कोसोबि अज्जउत्तो मइ विरसो संवुत्तो। उत्तिष्ठत्वार्यपुत्रः। नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणाममुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि विरसः संवृत्तः।

Śakuntalā : Get up my husband. Surely some previous actions, of mine that is opposed to good habits must have been approaching frution so that even my husband, usually compassionate, became unpleasant towards me.

(राजोत्तिष्ठति।)

(The king gets up)

शकुन्तला :–अह कहं अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो। अथ कथमार्यपुत्रेण स्मृतो दुःखभाग्ययं जनः।

Śakuntalā : Then how was it that this unfortunate one came to be remembered?

राजा :–उद्धृतविषादशल्यः कथयिष्यामि।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो बाष्पविन्दुरधरं परिबाधमानः।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
बाष्पं प्रमृज्य विगतानुशयो भवेयम् ।। 25।।

King : Having uprooted the thorn of sorrow I shall tell you.

O fair one, the tears that affected your lower-lips which I neglected earlier owing to my delusion and that which now cling to your slightly curved eye lashes shall be wiped off to remove the anguish of my heart. (25)

(इति यथोक्तम् अनुतिष्ठति।)

(He does as indicated)

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शकुन्तला :–(नाममुद्रां दृष्ट्वा।) **अज्जउत्त, एदं तं अङ्गुलीअअं।** आर्यपुत्र, एतत्तदङ्गुलीयकम्।

Śakuntalā : (Seeing the signet-ring) O my husband, here is that ring of yours.

राजा :–अस्मादङ्गुलीयोपलम्भात्खलु स्मृतिरुपलब्धा।

King : It was due to the recovery of the ring that my memory got restored.

शकुन्तला :–विसमं किदं णेण। जं तदा अज्जउत्तस्स पच्चाअणकाले दुल्लहं आसि। विषमं कृतमनेन। यत्तदार्यपुत्रस्य प्रत्ययकाले दुर्लभमासीत्।

Śakuntalā : It has acted wickedly when it was not available at the time of convincing my husband.

राजा :–तेन ह्यृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम्।

King : Then let the creeper get the flower as a sign of her union with spring.

शकुन्तला :–ण मे विस्ससामि। अज्जउत्तो एव्व णं धारेदु। नास्य विश्वसिमि। आर्यपुत्र एवैतद्धारयतु।

Śakuntalā : I do not trust it. My husband alone may wear it.

(ततः प्रविशति मातलिः।)

(Then enter Mātali)

मातलिः :–दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान् वर्धते।

Mātali : By the turn of fate the long-lived one thrives on account of the reunion with his lawful wife and by seeing the face of his son.

राजा :–अभूत्सम्पादितस्वादुफलो मे मनोरथः। मातले। न खलु विदितोऽयमाखण्डलेन वृत्तान्तः स्यात्।

King : My desire has attained a sweet fruit. O Mātali, was not this event already known to Indra?

मातलिः :–(सस्मितम्।) **किमीश्वराणां परोक्षम्। एत्वायुष्मान्। भगवान्मारीचस्ते दर्शनं वितरति।**

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Mātali (Smiling). What is there unknown to the gods. Come, O long-lived one! His holiness Marīci gives you an audience.

राजा :–शकुन्तले, अवलम्ब्यतां पुत्रः। त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि।

King : O Śakuntalā, take our son by the hand. I would like to meet the holy one leading you into his presence.

शकुन्तला :–हिरिआमि अज्जउत्तेण सह गुरुसमीबं गन्तुं। जिह्रेमि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुं।

Śakuntalā : I am ashamed to go before my elders along with my husband.

राजा :–अप्याचरितव्यमभ्युदयकालेषु। एह्येहि।

King : But it should be so during times of well-being. Come on.

(सर्वे परिक्रामन्ति।)

(All walk around)

(ततः प्रविशत्यदित्या सार्द्धम् आसनस्थो मारीचः।)

(Then enter Mārīca seated along with Aditi).

मारीचः :–(राजानमवलोक्य) **दाक्षायणि।**

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता।
चापेन यस्य विनिवर्तितकर्म जातं
तत्कोटिमत्कुलिशमाभरणं मघोनः ।। 26 ।।

Mārīca : (Looking at the king) O Dākṣāyaṇi.

This is the one called Duṣyanta , the lord of the earth who marches in front of the battle of your son with whose bow his job is accomplished and the thunderbolt with edges is just an ornament for Indra. (26)

अदितिः :–सम्भावणीआणुभावा से आकिदी। संभावनीयानुभावास्याकृतिः।

Aditi : His appearance is suggestive of his greatness.

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मातलिः :–आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरावायुष्मन्तमवलोकयतः। तावुपसर्प।

Mātali : O long-lived one, these parents of the gods are gazing at you with eyes that betray their parental affection. Approach them.

राजा :–मातले एतौ–

प्राहुर् द्वादशधास्थितस्य मुनयो यत्तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरं।
यस्मिन्नात्मभुवः परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसम्भवमिदं तत् स्रष्टुर् एकान्तरम्।। 27।।

King : O Mātali, These two—

They are spoken of as the fountain effulgence that is manifested in twelve forms by the sages; who begot the lord of the three worlds sharing a part of sacrifices, whom the self-born the supreme being (viṣṇu) chose as the source of his birth, the one that sprung from Dakṣa and Marīci is just one generation away from the creator. (27)

मातलिः :–अथ किम्–

Mātali : Yes, quite so.

राजा :–(उपगम्य।) **उभाभ्यामपि वासवानुयोज्यो दुष्यन्तः प्रणमति।**

King : (Approaching), Duṣyanta, the servant of Indra bow to both of you.

मारीचः :–वत्स, चिरं जीव। पृथिवीं पालय।

Marica : Child, may you live long. Protect the earth.

अदितिः :–वच्छ अप्पडिरहो होहि। वत्स अप्रतिरथो भव।

Aditi : Darling, you be a matchless hero.

शकुन्तला :–दारअसहिदा वो पादवन्दणं करेमि। दारकसहिता वां पादवन्दनं करोमि।

Śakuntalā : I bow to the feet of both of you along with my son.

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मारीचः :–वत्से।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः।
आशीरन्या न ते योग्या पौलोमीसदृशी भव ।। 28।।

Mārīca : Dear darling.

Your husband is like Indra, and your son is like Jayanta, any other blessing on you is improper, be like Paulomi. (28)

अदितिः :–जादे, भत्तुणो बहुमदा होहि। अवस्सं दीहाऊ वच्छओ उहअकुलणन्दणो होदु। उवविसह। जाते, भर्तुरभिमता भव। अवश्यं दीर्घायुर्वत्स उभयकुलनन्दनो भवतु। उपविशत।

Aditi : Daughter be the beloved of your husband surely the long-lived child will be a source of happiness for both the families; sitdown.

(सर्वे प्रजापतिम् अभित उपविशन्ति।)

(Att sit around Prajāpati).

मारीचः :–(एकैकं निर्दिशन्।)

दिष्ट्या शकुन्तला साध्वी सदपत्यम् इदं भवान्।
श्रद्धा वित्तं विधिश्चेति त्रितयं तत्समागतं ।। 29।।

Mārīca : (Pointing to each of them by turn)

Śakuntalā is virtuous. This off-spring is of noble birth and your honour here fortunately are combined faith, fortune and action. (29)

राजा :–भगवन्, प्रागभिप्रेतसिद्धिः। पश्चाद्दर्शनं। अतोऽपूर्वः खलु वोऽनुग्रहः। कुतः।

उदेति पूर्वं कुसुमं ततः फलं
घनोदयः प्राक् तदनन्तरं पयः।
निमित्तनैमित्तिकयोरयं क्रम-
स्तव प्रसादस्य पुरस्तु सम्पदः ।। 30।।

King : O holy one! First the attainment of desire, afterwards your sight. Thus your blessing is unparalleled. For

First there appears the flower, and then the fruit, first come the rain clouds and then the water; this is the sequence

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of the cause and effect, but in your case the fortunes come before your grace. (30)

मातलिः :–एवं विधातारः प्रसीदन्ति।

Mātali : This is how the creators show their favours.

राजा :–भगवन्, इमामाज्ञाकरीं वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित्कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात्प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कण्वस्य। पश्चादङ्गुलीयकदर्शनादूढपूर्वां तदुहितरमवगतोऽहम्। तच्चित्रमिव मे प्रतिभाति।

यथा गजो नेति समक्षरूपे
तस्मिन्नतिक्रामति संशयः स्यात्।
पदानि दृष्ट्वा तु भवेत् प्रतीति-
स्तथाविधो मे मनसो विकारः ।। 31 ।।

King : O holy sir, this hand-maid of yours was married by me by the Gāndharva fashion and after some time she who was brought to my side by her relatives was spurned by me due to the loss of memory and as such I committed a grievous offence against sage Kaṇva who is kin to you. Later at the sight of the ring I realised that his daughter was married by me earlier. This appears rather strange to me.

It is like saying that this is not an elephant when it is present before the eyes and when it goes away there arises the doubt; though conviction takes place only seeing its foot prints; this is how the transformation happened to my mind. (31)

मारीचः :–वत्स, अलमात्मापराधशङ्कया। सम्मोहोऽपि त्वय्यनुपपन्नः। श्रूयताम्।

Mārica : Child, do not consider yourself as an offender. Even delusion is not proper in your case. Listen.

राजा :–अवहितोऽस्मि–

King : I can all attention.

मारीचः :–यदैवाप्सरस्तीर्थावतरणात् प्रत्यक्षवैक्लव्यां शकुन्तलामादाय

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मेनका दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि। दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति। स चायमङ्गुलीयक-दर्शनावसानः।

Mārica : Even when Menakā took Śakuntalā whose predicament was evident from the steps of Apsarastīrtha and brought her to the side of Dākṣāyaṇi, then itself I perceived through my powers of meditation that this poor girl, your own lawful wife was repudiated by you due to the curse of Durvāsas and not otherwise. And that curse was to end with the sight of the ring.

राजा :–(सोच्छ्वासम्।) एष वचनीयान्मुक्तोऽस्मि।

King : (Heaving a sigh) I have been spared from blame.

शकुन्तला :–(स्वगतम्।) दिट्ठिआ। अकारणपच्चादेसी ण अज्जउत्तो। ण हु सत्तं अत्ताणं सुमरेमि। अहवा पत्तो मए स हि साबो विरहसुणहिअआए ण विदिदो। जदो महीहिं सन्दिट्ठनिह। भत्तुणो अङ्गुलीअअं दंसइदव्वं त्ति। दिष्ट्याकारणप्रत्यादेशी न आर्यपुत्रः। न खलु शप्तमात्मानं स्मरामि। अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः यतः सखीभ्यां सन्दिष्टास्मि भर्तुरङ्गुलीयकं दर्शयितव्यमिति।

Śakuntalā : (To herself) Fortunately my husband did not repudiate me without reason. But I could not know that I was cursed. Or the curse which occurred did not come to my knowledge since I was absentminded through separation. That is why the friends told me to show the ring to my husband.

मारीचः :–वत्से। चरितार्थासि। सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः। पश्य।

शापादसि प्रतिहता स्मृतिरोधरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव।
छया न मूर्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ।। 32 ।।

Mārica : Daughter, now you realise the truth. You should be angry with your husband. See—

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You were repudiated because of a curse, your husband was cruel due to the obstruction to memory and once that darkenss is over you alone have control over him. An image is not reflected on the surface of a mirror sullied by dirt, but on a clear one finds an easy access. (32)

राजा :–यथाह भगवान्।

King : As your holiness commands.

मारीचः :–वत्स, कच्चिदभिनन्दितस्त्वया विधिवदस्माभिरनुष्ठितजातकर्मा पुत्र एष शाकुन्तलेयः।

Mārica : Child! Have you greeted this son of yours to whom Śakuntalā gave birth to and whose birth-rites have been performed by us?

राजा :–भगवन्, अत्र खलु मे वंशप्रतिष्ठा। (बालं हस्तेन गृह्णाति।)

King : Your holiness! In him is the hope of my family.

मारीचः :–तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान्। पश्य।

रथेनानुत्खातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः।।
इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ।। 33।।

Mārica : Know that he is to be an emperior in days to come.

Having crossed the ocean in his chariot whose motion would be steady and without jolts, this matchless warrior will soon conquer the earth consisting of the seven continents. He who is known by the name Sarvadamana on account of his forcible suppression of all beings, shall later acquire the name of Bharata because of his power to sustain the world. (33)

राजा :–भगवता कृतसंस्कारे सर्वमस्मिन्वयमाशास्महे।

King : We could anticipate all this from him whose purificatory rites were performed by the holy one.

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अदितिः :–भअवं, इमाए दुहिदुमणोरहसम्पत्तीए कणोबि दाव सुदवित्थारो करीअदु। दुहिदुवच्छला मेणआ इह एव्व मं परिचरन्ती चिट्ठइ। भगवन् अनया दुहितृमनोरथसम्पत्त्या कण्वोऽपि तावत् श्रुतविस्तारः क्रियताम्। दुहितृवत्सला मेनाकेहै-वोपचरन्ती तिष्ठति।

Aditi : Holy one, with this fulfilment of the desires of the daughter let sage Kaṇva be apprised of all circumstances. And here remains Menakā who is so fond of her daughter.

शकुन्तला :–(आत्मगतम्।) **मणोरहोक्खु मे भणिदो भअवदीए।** मनोरथः खलु मे भणितो भगवत्या।

Śakuntalā : (To herself) The holy one has given expression to my own desire.

मारीचः :–तपःप्रभावात्प्रत्यक्षं सर्वमेव तत्रभवतः।

Mārica : His holiness is aware of all the happenings through the power of his penance.

राजा :–अतः खलु मम नातिक्रुद्धो मुनिः।

King : That must be the reason why the sage is not very much angry with me.

मारीचः :–तथाप्यसौ प्रियमस्माभिः प्रष्टव्यः। कः कोऽत्र भोः।

Mārica : Still he shall be informed of this happy incidents. Who is there?

(प्रविश्य)

(Entering)

शिष्यः :–भगवन्, अयमस्मि।

Disciple : Holy sir, here I am.

मारीचः :–गालव, इदानीमेव विहायसा गत्वा मम वचनात्तत्रभवते कण्वाय प्रियमावेदय यथा पुत्रवती शकुन्तला तच्छ्रपनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति।

Mārica : Gālava, now itself you may go by air and inform Kaṇva of the happy event in my name that Śakuntalā with her son is accepted by Duṣyanta when he got back his memory on the termination of the curse.

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शिष्यः :–यदाज्ञापयति भगवान्। (इति निष्क्रान्तः।)

Disciple : As your holiness commands. (Exit)

मारीचः :–वत्स, त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य ते राजधानीं प्रतिष्ठस्व।

Mārica : Child you too proceed to your capital city with your wife and son riding the chariot of your friend Indra.

राजा :–यदाज्ञापयति भगवान्।

King : As your holiness commands.

मारीचः :–वत्स, किं ते भूयः प्रियमुपकरोमि।

Mārica : Child, what further favour can I bestow on you.

राजा :–अतः परमपि प्रियमस्ति। यदिह भगवान्प्रियं कर्तुमिच्छति तर्हीदमस्तु। (भरतवाक्यम्।)

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतिमहतां महीयताम्।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः।। 34।।

King : Can there be any further favour still than this. If your holiness is inclined to bestow more favour then let this be as the epilogue.

May the king strive for the attainment of the happiness of his subjects; may the speech of the knowledgeable persons continue to flourish; may the self-existent god with the blue-red hue and whose energy is immanent in all things put an end to my rebirth. (34)

(इति निष्क्रान्ताः सर्वे।)

(Exeunt Omnes)

सप्तमोऽङ्कः

Ends of Act VII

समाप्तमिदमभिज्ञानशाकुन्तलं नाम नाटकम्।।

Here ends the drama Abhijñāna Śākuntala.

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श्लोकसूची

अक्लिष्टबालतरु	6.20	असंशयं क्षत्रपरिग्रह	1.20
अतः परीक्ष्य कर्त्तव्यं	5.24	अस्मात्परं बत यथा	6.25
अधरः किसलयरागः	1.19	अस्मान्साधु विचिन्त्य	4.17
अध्याक्रान्ता वसति	2.14	अहन्यहन्यात्मन	6.26
अनवरतधनुर्ज्या	2.4	अहिणवमहुलोलुपो	5.1
अनाघ्रातं पुष्पं	2.10	आखण्डलसमो भर्ता	7.28
अनिशमपि मकर	3.4	आचार इत्यवहितेन	5.3
अनुकारिणि पूर्वेषां	2.16	आजन्मनः शाठ्य	5.25
अनुमतगमना शकुन्तला	4.10	आतम्महरिअपण्डुर	6.2
अनुयास्यन्मुनितनयां	1.26	आ परितोषाद्विदुषां	1.2
अनेन कस्यापि कुला	7.19	आलक्ष्यदन्तमुकुला	7.17
अन्तर्गतप्रार्थन	7.2	इतः प्रत्यादेशात्स्वजन	6.9
अन्तर्हिते शशिनि सैव	4.3	इदं किलाव्याजमनो	1.17
अपरिक्षतकोमलस्य	3.22	इदमनन्यपरायण	3.17
अभिजनवतो भर्तुः	4.19	इदमशरीरं	3.11
अभिमुखे मयि	2.11	इदमुपनतमेवं	5.19
अभ्यक्तमिव स्नातः	5.11	ईसीसिचुम्बिआइं	1.4
अभ्युन्नता पुरस्ता	3.6	उग्गलिअदब्भकवला	4.12
अमी वेदीं परितः	4.8	उत्पक्ष्मणोर्नयनयो	4.15
अयं स ते तिष्ठति	3.12	उत्सृज्य कुसुमशयनं	3.20
अयमरविवरेभ्यः	7.7	उदेति पूर्व कुसुमं	7.30
अर्थो हि कन्या परकीय	4.22	उन्नमितैकभ्रूलत	3.13
अर्घपीतस्तनं मातुः	7.14	उपोढशब्दा न रथाङ्ग	7.10

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एकैकमत्र दिवसे	6.12	चित्रे निवेश्य परि	2.9
एवमाश्रमविरुद्ध	7.18	चूतानां चिरनिर्गता	6.4
एष त्वामभिनव	5.6	जन्म यस्य पुरोर्वंशे	1.12
एषा कुसुमनिषण्णा	6.19	जाने तपसो वीर्ये	3.2
एसा वि पिएण	4.16	ज्वलति चलितेन्धनो	6.31
औत्सुक्यमात्रमव	5.6	णावेक्खिओ गुरुअणो	5.16
कः पौरवे वसुमतीं	1.22	तत्साधुकृतसंधानं	1.11
कथं न तं बन्धुर	6.13	तदेषा भवतः कान्ता	5.26
का कथा बाणसंधाने	3.1	तपति तनुगात्रि	3.15
कामं प्रत्यादिष्टं	5.31	तव कुसुमशरत्वं	3.3
कामं प्रिया न सुलभा	2.1	तव भवतु बिडौजाः	7.34
कार्या सैकतलीन	6.17	तव सुचरितमङ्गुलीय	6.11
का स्विदवगुण्ठनवती	5.13	तवास्मि गीतरागेण	1.5
किं शीतलैः क्लम	3.19	तस्याः पुष्पमयी	3.24
किं कृतकार्यद्वेषो	5.18	तीव्राघातप्रतिहत	1.30
किं तावदव्रतिनामुपोढ	5.9	तुं सि मए चूदङ्कुर	6.3
कुतो धर्मक्रियाविघ्नः	5.14	तुज्झ ण आणे हिअ ं	3.14
कृमुदान्येव शशाङ्कः	5.28	तुरगखुरहतस्तथा	1.29
कुतं न कर्णार्पित	6.18	त्रिस्रोतसं वहति वो	7.6
कृताः शरव्यं हरिणा	6.29	त्वन्मतिः केवला	6.32
कृताभिमर्शामनु	5.20	त्वमर्हतां प्राग्रसरः	5.15
कृत्ययोर्भिन्न देशत्वा	2.17	दर्भाङ्कुरेण चरणः	2.12
कृष्णसारे ददच्चक्षुः	1.6	दर्शनसुखमनुभवतः	6.21
क्व वयं क्व परोक्ष	2.18	दिष्ट्या शकुन्तला	7.29
क्षामक्षामकपोल	3.8	दुष्यन्तेनाहितं तेजो	4.4
क्षौमं केनचिदिन्दु	4.5	न खलु न खलु	1.10
गच्छति पुरः शरीरं	1.31	न नमयितुमधिज्य	2.4
गान्धर्वेण विवाहेन	3.21	नियमयसि कुमार्ग	5.8
गाहन्तां महिषा निपान	2.6	नीवाराः शुकगर्भ	1.14
ग्रीवाभङ्गाभिरामं	1.7	नैतच्चित्रं यदयमुदधि	2.15
चलापाङ्गां दृष्टिं	1.21	परिग्रहबहुत्वेऽपि	3.18

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पातुं न प्रथमं	4.9	यदि यथा वदति	5.27
पुत्रस्य ते रण	7.26	यदुत्तिष्ठति वर्णेभ्यो	2.13
पृष्टा जनेन सम	3.9	यद्यत्साधु न चित्रे	6.14
प्रजाः प्रजाः स्वा इव	5.5	ययातेरिव शर्मिष्ठा	4.7
प्रजागरात्खिलीभूतः	6.22	यस्य त्वया व्रणविरो	4.14
प्रत्यादिष्टविशेष	6.6	यात्येकतोऽस्तशिखरं	4.2
प्रथमं सारङ्गाक्ष्य	6.7	या सृष्टिः स्रष्टुराद्या	1.1
प्रथमोपकृतं मरु	7.1	यास्यत्यद्य शकुन्तलेति	4.6
प्रलोभ्यवस्तुप्रणय	7.156	येन येन वियुज्यन्ते	6.23
प्रवर्ततां प्रकृतिहिताय	7.35	यो हनिष्यति वध्यं त्वां	6.28
प्राणानामनिलेन	7.12	रथेनानुद्धास्तिमित	7.33
प्राहुर्द्वादशघा स्थितस्य	7.27	रम्यं द्वेष्टि यथा पुरा	6.5
बाष्पेण प्रतिषिद्धेऽपि	7.23	रम्याणि वीक्ष्य मधुरांश्च	5.2
भवनेषु रसाधिकेषु	7.20	रम्यान्तरः कमलिनी	4.11
भवन्ति नम्रास्तरवः	5.12	रम्यास्तपोधनानां	1.13
भव हृदय साभिलाषं	1.25	वल्मीकाग्रनिमग्न	7.11
भानुः सकृद्युक्ततुरङ्ग	5.4	वसने परिधूसरे	7.21
भूत्वा चिराय चतुरन्त	4.20	वाचं न मिश्रयति	1.18
मनोरथाय नाशंसे	7.13	विचिन्तयन्ती यमनन्य	4.15
मय्येव विस्मरण	5.23	विच्छित्तिशेषैः सुर	7.5
महतस्तेजसो बीजं	7.15	वैखानसं किमनया	1.24
महाभागः कामं	5.10	व्यपदेशमाविलयितुं	5.21
मानुषीषु कथं वा	1.23	शक्यमरविन्दसुरभिः	3.5
मुक्तेषु रश्मिषु निरायत	1.8	शमप्रधानेषु तपो	2.7
मुनिसुताप्राणयस्मृति	6.8	शममेष्यति मम शोकः	4.21
मुहुरङ्गुलिसंवृता	3.23	शहजे किल जे विणि	6.1
मूढः स्यामहमेषा वा	5.29	शान्तमिदमाश्रमपदं	1.15
मेदश्छेदकृशोदरं	2.5	शापादसि प्रतिहता	7.32
मोहान्मया सुतनु	7.25	शुद्धान्तदुर्लभमिदं	1.16
यथा गजो नेति	7.31	शुश्रुषस्व गुरून्कुरु	4.18
यदालोके सूक्ष्मं व्रजति	1.9	शैलानामवरोहतीव	7.8

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संरोपितेऽप्यात्मनि	6.24	सुभगसलिलावगाहाः	1.3
सख्युस्ते स किल	6.30	सुरयुवतिसंभवं	2.8
संकल्पितं प्रथममेव	4.13	स्तनन्यस्तोशीरं	3.7
सतीमपि ज्ञातिकुलैक	5.17	स्त्रीणामशिक्षितपटुत्व	5.2
संदष्टकुसुमशयना	3.16	स्निग्धं वीक्षितन्यतो	2.2
सरसिजमनुविद्धं	1.18	स्मर एव तापहेतु	3.10
साक्षात्प्रियामुपगता	6.16	स्मृतिभिन्नमोह	7.22
सा निन्दन्ती स्वानि	5.30	स्वस्तांसावतिमात्र	1.27
सायंतने सवनकर्मणि	3.25	स्वप्नो नु माया नु	6.10
सिध्यन्ति कर्मसु	7.4	स्वसुखनिरभिलाषः	5.7
सुखपरस्य हरेरुभयैः	7.3	स्वायंभुवान्मरीचेर्यः	7.9
सुतनु हृदयात्प्रत्या	7.24	स्विन्नाङ्गुलिविनिवेशो	6.12

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परिशिष्टम्

Śākuntalapāramya

Śākuntalapāramya[1] is a very short poem which gives a glimpse of the literary critic in Kerala Varma. Dr. K. Kunjunni Raja says that this is one of his later works. It contains only twelve verses in *Anuṣṭup* metre on the sterling worth of Kālidāsa's *Śākuntala.* Kerala Varma had made an attempt to explain the universal greatness of this drama in the preface to the second edition of his *Maṇipravala Śākuntala.* A Sanskrit scholar wrote an article in the journal, *Vijñānacintāmaṇi,* arguing about the superiority of Murāri's *Anargharāghava* over *Abhijñanaśākuntala.* In fact the *Anargharāghava* was the first drama that Kerala Varma had studied. He had even great admiration for Murāri for his knowledge of grammar and his proficiency in poetic composition. But he was of firm opinion that artistically there was no comparison between the two works. With the composition of the *Śākuntalapāramya* Kerala Varma established the supremacy of the *Śākuntala* over all other Sanskrit dramas. Though the piece contains only twelve stanzas on the sublimity of *Śākuntala,* it covers a wide range of ideas fit to be dealt with in a sizable book.

The poem declares that it is the sentiment that is important in a composition, otherwise it may create no effect on the audience. It is in the last three stanzas that the supreme

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1. Published in *Vijñānacintāmaṇi* by Punnaśśeri Nampi Nilakaṇṭha Sarma. KSC, IV, 412-13; KSC V, 966; KSSC, V, 118-19, CKSL, p. 259.

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position of the *Śākuntala* is stressed by the author. According to Ulloor S. Parameśwara Iyer, this small piece pertains to *Alaṅkāraśāstra*. Gaṇapati Śāstri's commentary on the work was published along with the text from Trivandrum in 1894. Karmana Keśava Śāstri, a *Vyakaraṇa Paṇdit* of the Sanskrit College, Trivandrum, translated the text and the commentary into Malayalam, in 1895. Vaṭakkumkūr Rājarāja Varma says that the poem belongs to literary criticism. After having described the character of the *Vanīsaṁhara*, *Mahavīracarita* and *Malatimādhava* in the ninth stanza, the poet examines the merits of the *Śākuntala* in the remaining three stanzas. The full text of the poem is given below.

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शाकुन्तलपारम्यम्

1. पारम्यं यदवोचाम रूपकेष्वखिलेष्वपि।
शाकुन्तलस्य तत्रार्थे युक्तिरेषाभिधीयते।।

2. अयं त्रिवर्गव्युत्पत्तेर्मन्दानामपि सिद्धये।
उपाय आदृतो धीरैः रूपकं नाम यत्कृतम्।।

3. तत्र स्वभावतो हारी रसः प्राधान्यमर्हति।
अन्यथा तु प्रसज्येत वैमुख्यं जनचेतसः।।

4. तत्तस्य पोषणाधीनं पोषणे रचनोचिता।
तादृगर्थनिबन्धश्चेत्युभयं खलु कारणम्।।

5. सन्दर्भडम्बरो वर्णडम्बरो वान्यडम्बरः।
रसप्रतीतिधारां यो विच्छिन्द्यात्तं विवर्जयेत्।।

6. इत्यादि लोकाद्विज्ञातुर्यत्नातिशयशालिनः।
रसैकदृष्टेः कवितुः काव्यं लोकोत्तरं भवेत्।।

7. तेषु कुत्रचदोजस्वी कुत्रापि मधुरो रसः।
अन्यः प्रकाशते क्वापि न किञ्चिदपि नीरसम्।।

8. औचित्यमनुरुन्धानैरनौचित्यविवर्जिभिः ।
रसाश्च कविभिः प्रायः पोषं नीता यथायथम्।।

9. वेणीवीरचरित्रादि वीरे प्राशस्त्यमर्हति।
मालत्यादि, तु शृङ्गारे क्षुद्रमन्यद्रसान्तरे।।

10. अनुप्रविश्य खेलद्भिस्सर्वचेतोहरं रसम्।
श्लाघ्येषु पर्यवसद्भिरुपदेशेषु भूरिषु।।

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11. अन्यूनानधिकैर्वस्तु स्वाभाव्यैकावमर्शिभिः।
अत्यक्तरचनौचित्यैः स्वादिमातिशयान्वितैः।।

12. यतोऽभिरामं व्याहारैः शाकुन्तलमतो वयम्।
सर्वरूपकसाम्राज्यपदत्वं तस्य मन्महे।।

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BIO-DATA

N.P. Unni

Name : Dr. N.P. Unni (Dr. N. Parameswaran Unni) Ex-Vice Chancellor (Sanskrit University)
Recepient of Certificate of Honour from President of India, 2001.

Permanent Residence : T.C. 27/1348, Sreelasyam, Rishimangalam, Vanchiyoor, Thiruvananthapuram-695035.
Kerala State, India
Phone : 0471-2474442; 9495124984

Date of Birth : 26th January, 1936

Family : K.P. Sarada Devi (wife); Dr. P. Jayaprakash (son); S. Lekha (daughter); S. Maya (daughter).

Qualification :

1. M.A. Sanskrit I Class I Rank, University of Kerala, 1958. 2. M.A. Malayalam I Class II Rank, University of Kerala, 1968 3. Ph.D. Sanskrit, First from University of Kerala, 1967 4. Diploma in German II Class, University of Kerala. 5.Sastri : Sanskrit I Class, Government of Travancore, 1951.

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Position Held :

1. Lexicon Assistant, University of Kerala, 1958-59 **2.** Lecturer in Sanskrit, Government Sanskrit College, Trivandrum 1959-68 **3.** Curator, Oriental Research Institute and Manuscripts Library, University of Kerala, 1968-72 **4.** Reader in Sanskrit, University of Kerala 1972-79. **5.** Professor and Head from 1980-1996 Jan. **6.** Chairman, Sthaniya Prabandhak Samiti, Guruvayur Kendriya Vidyapeeth, Purananattukara. P.O. Trichur. **7.** Chairman, Calicut Adarsha Sanskrit Vidyapeeth, Balusseri. P.O. Calicut. **8.** Emeritus Professor (University Grants Commission) 1996. **9.** Vice-Chancellor, Sree Sankaracharya University of Sanskrit, Kalady, Kerala From August, 1996 to August 2000 **10.** Chairman Sree Rangalakshmi Adarsa Samskrta Mahavidyalaya, Vrindavan, Mathura, 2006 onwards. **11.** President, Ulloor Memorial Library and Research Institute, Trivandrum, 2005 onwards.

Teaching Experience :

More than 40 years in undergraduate/graduate/ postgraduate levels-both through Sanskrit and English media in Government Sanskrit Colleges and University Teaching Department. 14 candidates have taken Ph.D degree under his supervision.

Other Position Held :

1. Dean, Faculty of Oriental Studies; 2. Member of the Senate; 3. Chairman, Board of Studies in Sanskrit (P.G.); 4. Question paper setter in various Universities; 5. Board member in several Universities; 6. Ph.D., D. Litt. Examiner in many Universities; 7.Member, All India Oriental Conference; 8. Member, Editional Board, Purnatrayi Sanskrit Journal.

Research Papers :

More than 150 research papers in Indological Journals, Felicitation/Commemoration/Seminar Volume and chapters in works of collected papers.

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Other Information :

Attended All India Oriental Conferences/Seminars/ Symposia in various Universities. Delivered special lectures in various Universities in the country. Produced many Ph.D. theses and M.Phil. dessertations, Organised seminars, Evaluated more than 60 Ph.D/D.Litt. dissertations submitted to Indian Universities, Contributed Forewards/ Introductions to books in English and Sanskrit by reputed authors. Reviewed books in standard journals and periodicals.

Collaborated with foreign scholars in research work and guided some of them. They include M.C. Byrski, A.K. Warder, R.M. Burneir, Oscar Botto, Wilhelm Rau, Michael Hahn, Paul Martin Dubost, Susan Prince Oleksiv, M. Sparreboom, Bruce Sullivan, Farley Richmond, C.R. Jones, J.F. Staal, Miss Bruckner, Asko Parpola, Herman Tieken etc.

Awards :

1. Won the prestigeous Sethu Parvati Bai Award from Kerala University for the best book in Sanskrit, 1991
2. Won K.P. Panicker Memorial Award for best hostorical treatise, 1985.
3. N.V. Krishnawarrier Award of Kerala Sanskrit Academy, Trichur 1998.
4. Rajaprabhapuraskaram (Dr. K. Kunjunni Raja Trust) First award, 2006

Foreign Visits :

Attended International Ramayana Conference in Torino, Italy (in April 1992) Visited the University of Leiden, Netherlands as a Professor for a month on a teaching assignment, in 1995. Visited Germany and delivered Lectures at the Universities of Tubingen, Heidelburg, Marburg and Hamburg in 1995 and taught for short periods. Visited Nepal and Universities of Tribhuvan, Mahendra Sanskrit University etc. Attended XI World Sanskrit Conference at Turin, Italy in 1994., Visited USA (2006)

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PublicationS of Dr. N.P. Unni

More than 40 books including monographs, editions, studies

1. **Kokilasandesa of Uddanda,** College Book House, M.G. Road, Trivandrum 1972 (54 Pages Introduction in English) II edn. Kerala Samskratam Publications Trivandrum-1998.
2. **Mattavilasprahasana of Mahendravikramavarman** (40 pages introduction in English) College Book House, Trivandrum, 1972. II edn. Nag Publishers, Delhi, 1998.
3. **Sanskrit Plays of V. Krishnan Tampi,** College Book House, Trivandrum, 1977 (60 pages Introduction in English; eight Sanskrit plays of the author)
4. **Sanskrit Dramas of Kulasekhara-A Study** (Doctoral Dissertation, 220 pages in English), Kerala Historical Society, Trivandrum, 1977.
5. **New Problems in Bhasa Plays** (a monograph based on 230 Bhasa manuscripts, written in English-338 pages) College Book House, Trivandrum, 1978.
6. **A History of Mushikavamsa** (a study the poem of Atula in English having 250 pages), Kerala Historical Society, Trivandrum, 1980.
7. **Nala Episode in Sanskrit Literature** (a monograph dealing with 30 dramas and 30 poems on the topic in English-80 pages) College Book House, Trivandrum-1978.
8. **Kautalya Arthasastra-A study** (a monograph in English-70 pages) Bharatiya Book Corporation, Delhi, 1983.
9. **Arthasastra of Kautalya** (with Srimulam Commentary by T. Ganapati Sastri and a detailed general introduction in 80 pages by Prof. Unni in three volumes) Bharatiya Book Corporation, Delhi, First edition 1984.
10. **Meghaduta with Pradipa Commentary of**

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Daksinavartanatha (with English introduction in 46 pages), Nag publishers, Delhi-1984.

11. **Sukasandesa of Laksmidasa with Vilasini Commentary by Manaveda** (with English introduction in 80 pages), Nag Publishers, Delhi-1985.
12. **Meghasandesa with Pradipa of Daksinavartanatha, Vidyallata of Puranasarasvati and Sumanoramani of Parameswara** (English introduction in 130 pages) Bharatiya Book Corporation, Delhi, 1986.
13. **Meghasandesa–an assessment from the South** (a monograph in English having 150 pages) Bharatiya Book Corporation, Delhi, 1986.
14. **Tantrapaddhati-A Study** (a monograph in English of Tantra in Kerala-130 pages) Bharatiya Book Corporation, Delhi, 1987.
15. **Isanasivagurudevapaddhati of Isanadeva** (in 4 volumes with an English introduction in 150 pages) Bharatiya Book Corporation, Delhi, First Edition, 1987, Second Edition-1990, Revised Edition, New Bharatiya Book Corporation, Delhi, 2006. (In 2 volumes)
16. **Bhasa Playa-A Critical Study, by T. Ganapati Sastri** (with elaborate introduction by Prof. Unni in 27 pages) Bharatiya Vidya Prakashan, Delhi, 1985.
17. **Tapatisamvarana of Kulasekharavarman with Vivarana Commentary by Sivarama** (English Introduction in 64 pages) Nag Publishers, Delhi 1985.
18. **Subhadradhananjaya of Kulasekharavarman with Vicaratilaka Commentary by Sivarama** (English Introduction in 64 pages) Nag Publishers, Delhi, 1987.
19. **Tantrasamuccaya of Narayana with Vimarsini Commentary of Sankara** (English introduction in 75 pages) Nag Publishers, Delhi, First edition 1990, Second edition 1991., Third edition 2006
20. **Nagananda of Harsha with Vimarsini Commentary by**

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Sivarama (English Introduction in 105 pages) Nag Publishers, Delhi, 1989.

21. **Vishnusamhita** (A work of Tantra) of Sumati (English Introduction in 105 pages) Nag Publishers, Delhi, 1991.
22. **New Perspective in Bhasa Studies,** Karnatak University, Dharwar, 1992.
23. **Sanskrit plays of Krishnachandra** (3 hitheto unpublished historical plays in Sanskrit) Bharatiya Vidya Prakashan, Delhi, 1992.
24. **The Sungod's Daughter and King Samvarana; Tapatisamvarana and the Kutiyattam Drama Tradition,** Nag Publishers, Delhi, 1994 (with Prof. B.M. Sullivan, Arizona, USA).
25. **Nilakantha Diksita**-monograph published by Kendra Sahitya Akademi, New Delhi 1995.
26. **Keraliya Samskrta Sandesakavyasamiksha, Rashtriya Sanskrit Samsthan,** New Delhi, (212 pages in Sanskrit). 1996.
27. **Natyasastra of Bharata** - A Critical Text and a new translation in English with critical notes based on Abhinavabharati in 4 volumes, Nag Publishers, Delhi, 1998.
28. **Prabandhamanjari** - edition of 27 Prabandhas of Melputtur Narayanabhatta, Rashtriya Sanskrit Samsthan, New Delhi, 1998.
29. **Amaruka** - A monograph in English Sahitya Akademi, New Delhi, 2002
30. **Bhasa Afresh** : New Problems in Bhasa Plays, Nag Publishers, Delhi-7 (450 pages in English) 2000.
31. **The Wedding of Arjuna and Subhadra :** The Kutiyattam Dramas of Subhadradhananjaya (Text with Commentary) with Prof. B.M. Sullivan, Northern Arizona University, U.S.A., Nag Publishers, Delhi-2000.
32. **Sankarasmrti,** ed. with Eng. trans and notes from Cesmeo, Turin, Italy, 2003

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33. **Tantra Literature of Kerala,** New Bharatiya Book Corporation, New Bharatiya Book Corporation, Delhi-2006.
34. **Arthasastra of Kautilya** with Sanskrit commentary by T. Ganapati Sastri and an English Translation by N.P. Unni, (in 3 vols.), New Bharatiya Book Corporation Delhi, 2006
35. **Kālidāsasarvasvam** (in 2 vols.), New Bharatiya Book Corporation Delhi, 2009
36. **Parāśarasmṛti with introduction,** Delhi, 2008
37. **Namaliṅganuśasanam** (in 2 vols.) Delhi, 2008
38. **Dhātukalpadruma** (with introduction) Delhi, 2008

Also Published books in Malayalam including :

1. **A biography of Maxmuller;**
2. **Translation into Malayalam of Freedom from Fear by Jawaharlal Nehru,**
3. **Short biographics of Maxmuller, Panini etc.**
4. **Chapters in Viswavijnanakosam-Malayalam Encyclopaedia etc.**
5. **Ganesapuranam** (trans. from Sanskrit) Prasanthi Publishers, Trivandrum, 2001.
6. **Markandeyapuranam** (trans. from Sanskrit) Prasanthi Publishers, Trivandrum, 2002.
7. **Puranasarvaswam** (a study of Purana Literature) Prasanthi Publishers, Trivandrum, 2004.
8. **Translation on 108 Upanisads** (Upanishad Prapancham) Prasanthi Publishers, Trivandrum, 2006.
9. **Srimaddevibhagavatam with Sararthadipika,** Commentary of N.P. Unni 2006.
10. **Mandakkāṭṭu Purānam,** Trivandrum, 2007

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